

HELEN WARE'S VIEW OF EMOTIONAL ACTING
THE NEW YORK

DRAMATIC MIRROR

DECEMBER 20, 1911
PRICE TEN CENTS



Strouse-Peyton.

VIRGINIA PEARSON



VEDA STEELE AS PHOEBE



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IN THE PRICE AT THE HUDSON THEATRE



MARY MANNERING AND LEWIS WALLER
IN THE GARDEN OF ALLAH



SOPHYE BARNARD
IN THE RED WIDOW

**THE DRAMATIC MIRROR
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The Actor's Christmas

AS A RACE, actors are conceded to be the most generous beings on earth, easily touched by suffering and ready to sympathize with pleasures. They are eternally making gifts from the sheer pleasure of giving, and their extravagance amounts frequently to improvidence. The cricket who sang all the Summer and made no provision for Winter, was possibly the original actor.

Nobody plays the role of Santa Claus more heartily than the actor, wherever he may find himself at Christmas. If he happens to be at home—for even this nomadic tribe has a hearthstone somewhere—he thanks his lucky stars, and turns his wallet inside out. If he is touring the trackless wilds, he sends his imagination even more eagerly back to friends and relatives with the choicest samples of Christmas cheer that he can pick up from the local emporiums.

Perhaps in wrapping and addressing the carefully selected wares, he pauses to read a chapter or two from "Little Lord Fauntleroy," which is destined to make glad the heart of his heir in some distant town. Ten to one, he forgets everything else and all but misses a train in the joy of finding that he loves the wonderful Cedric Erroll as much as in earlier days. It simply proves to the actor that he is not growing old, when his heart mellows before the famous Fauntleroy smile; and age is such a bug-a-boo that the experience is worth while. The discovery may even rob the sleet of its sting and the barren station of its cold. The delightful sensation may go so far as to make him forgive the negligent porter who forgets to rouse him from his berth in time to dress, and who tumbles him out half-clad upon the platform of some water station, where exigencies of art and a malicious route call him.

Possibly, it isn't Fauntleroy at all, but a princess, who climbs a twisty turret stairway until she comes to an old oaken door, fitted out with a complete armory of bolts and bars, into the lock of which she inserts the little golden key she holds in her hand. All the time, the reader thinks to himself that this adventurous lady isn't one-half so beautiful as his own princess a thousand miles away.

If he is already young, without the assurance of some story like this, perhaps he has been revelling in the glories of some silk counter, trying to find the most expensive article the store affords. In that case, he doubtless feels much older after he has emptied his financial resources into the hand of the sympathetic clerk, and has departed from the magnetic spell of the lustrous fabric as well as from the magnetic spell of his week's salary. The sensation is just as beneficent, however, and just as salutary as that experienced by his older brother who finds a vicarious youth in Christmas giving.

So the mails—and the males—are laden with silver cigarette cases and other necessities of life that serve the double purpose of sustaining existence and of assuring the recipient that distance does not cancel bonds of affinity. As Christmas comes only once a year it ought to be appreciated as an excuse to justify the spendthrift.

After the gifts are gone, one can steal away to some tiny restaurant on a side street where oyster stews are dispensed at fifteen cents *per caput*—and no questions asked. As likely as not, while memory is lending a gracious flavor to this frugal repast, the eater sees some other member of his company steal into the place for precisely identical reasons of economy, and the whole affair is worth another laugh. What a man misses in one way he can make up in another—quite as much at Christmas time on the road as in June back at home.

A Common Sense Judgment

THE verbiage of the law is solemn, pompous, and monotonously reiterative, and few judges in their delivered opinions depart from its formalities. The late Judge FRANCIS M. FINCH, of the New York Court of Appeals, was a brilliant exception. He was a poet, and his opinions, while lacking nothing in legal acumen, were works of literary art. And there are others of his kind, though they are less literary than he was.

Now comes the judge of a Georgia court with an every-day colloquialism in at least one of his judgments that is also a refreshing departure from the usual judicial style. His subject, perhaps, inspired him in a measure to talk to the point in plain speech, for it related to human rights as they are affected by the wearing of hats by women in theatres.

This subject recurs at short intervals, and in extreme cases of offense it has inspired local action following the expression of public opinion against the wearing of view-obstructing hats at the play; but woman seems inevitably to have her way as to headgear in all places, as she generally has it in other matters. Of course in New York and in other metropolitan centres the percentage of women who regard the rights of other persons in the theatre and wear small—and more becoming—hats is larger than the percentage of women who have no respect for anything that runs counter to their vanity. But the case which inspires this comment is of unusual interest.

The City Council of Atlanta passed an ordinance making it mandatory on the part of those in charge of theatres to require that women remove their hats. In passing upon the matter the opinion-delivering judge of the Court of Appeals of that State says:

Nothing more greatly mars the pleasure of an entertainment or disturbs the comfort of those who may be so unfortunate as to be located behind these obstructions, or more irritably disturbs or interferes with the comfort of the audience attending the theatres or moving picture shows, than these large hats worn by ladies, which in many cases completely obstruct the view of the performance. The spectacular is the principal part of moving picture shows. The evil aimed at by this ordinance, the mischief it was intended to prevent, and the nuisance it was passed to abate all clearly show that the ordinance in question is within the police power of the city and is authorized by the "general welfare clause" of its charter.

Save for its concluding sentences, this sounds more like a protest voiced by one who had just attended a theatre where sight was obstructed by some monumental vanity of woman rather than the sober declaration of a judge; yet that does not amount to much in view of the law incidentally declared.

This judge goes further, however, showing a like human feeling in declaring that the proprietors of theatres have the right to make rules and regulations in the premises, and in asserting that where they fail to do so it is the province of a municipality to enact effective law on the subject. And, resuming his heart-to-heart manner, the judge meets the point that the ordinance in question was discriminative in that it referred solely to women in a characteristic way. "Men do not need any regulation on this subject," he says. "Public opinion, which demands that a man shall take his hat off in the presence of ladies is different, and does not need the aid of any police regulation. If it were the fashion for men to wear hats of such description as those worn by ladies in this day, and to keep them on in public places, could it be doubted that there would be a loud and vociferous demand on the part of the ladies for the abatement of such a nuisance?"

This logic is as unanswerable as it is hoped the announced law in the case in Georgia may be.



THE USHER



QUAINT and curious sayings of theatre-ticket buyers continue to come to The Usher.

In a Winnipeg theatre recently, a Scotchman asked for two seats "on the lane."

George Howson, of the Athenaeum, Jackson, Mich., the other day reported to the *Patriot* of that city, that a woman applied for a reservation "on the side of the house under the electric light fixture on the side wall so she could pass the time by seeing to crochet."

Truly an industrious theatregoer!

T. H. Guild, of Urbana, Ill., corrects a statement of *The Minnow* concerning Frier Bacon and Frier Bongay, and adds interesting comment about dramatic activities at the University of Illinois. His letter follows:

"The Minnow was misinformed in referring to the Columbia University production of Greene's *Frier Bacon and Frier Bongay* as the 'American premiere.' The play was given by students of the University of Illinois in May, 1906, and repeated in October as a feature of the installation of President James. The feminine roles were interpreted by women students, and the part of Peggy of Friesingfield, which made a particularly strong appeal, was then for the first time in the history of the play acted by a woman. An acting version of the drama was published by the directors. The production itself was reviewed in the *Independent*, the *Boston Transcript*, and elsewhere.

"Incidentally, the University of Illinois has also done pioneer work in producing James Shirley's *The Opportunity* (1906), the miracle play *Abraham and Isaac* (1907), and *The Two Noble Kinsmen* (1909).

"The dramatic club—Mask and Bauble—on November 24 and 25, made a new departure—the production of a play written, produced, and acted entirely by students. The piece was a three-act comedy, *The Lion Rampant*, by H. W. Weis and D. T. Howard. In telling the story of a fight for the college football managership, it neatly and humorously scored certain questionable methods in vogue in college politics. The characters were well individualized by the authors and the play was given with a spirited naturalness that lent more than the usual degree of illusion. The reception was cordial, and at the first performance the authors were presented with silver loving-cups."

Augustus Thomas, the playwright, was a neighbor and friend of the late Frederick Remington, the painter and sculptor of our lurid West. At the Lotos Club dinner on Dec. 7 in honor of Mr. Thomas, he told various anecdotes of well-known persons, among them the following one concerning Remington:

"One day I went over to call on him and found him painting a picture of a man shooting up a bar-

room. The man was standing in the foreground with his back turned and shooting back through the barroom. Because the man was in the foreground and because his back was turned he concealed most of the bar and spoiled the picture. Remington and I both felt that there was something wrong with the picture, and suddenly Remington shouting 'I see it,' painted out the figure of the man in the foreground and then painted it in again, making the man stand back a way and shoot down the barroom facing the spectators.

"The change made all the difference in the world with the picture, and reminded me somehow of some of Angelo's sculpture works in the Sistine Chapel. I said, instinctively, 'Remington, you can see around things and on every side of things. You have the sense of form as well as the sense of color. You are a sculptor as well as a painter.'

"Remington made no reply at the time, but soon after he bought himself a little box of sculptor's tools and began modeling the 'Broncho Buster' which made him famous as a master of clay."

The *Witching Hour* and *As a Man Thinks* have attracted attention to Mr. Thomas as the exponent of a new dramatic theme. He described to the Lotos Club a psychic experiment which he had witnessed.

"At this meeting, in a darkened room, I saw what seemed to be glowing emanations shoot from the outstretched finger tips of two persons whose thoughts and feelings were antagonistic," said Mr. Thomas. "It inclined me to believe that thoughts and emotions of human beings radiate from their bodies and that in this way we are physically influenced by the thoughts and feelings which others have regarding us. If this theory be indeed true, the public can exert a great influence on the drama by supporting with encouraging and appreciative thoughts and feelings the dramatic productions which it believes to be worthy and ennobling."

Columbia University has recently unearthed from the cellar of the library what appears to be quite a treasure for its Americana. It is the manuscript diary of Alexander Anderson, the first American engraver, covering the period from Jan. 1, 1793 to Dec. 30, 1794, and describing his daily life much in the manner of Samuel Pepys. The *New York Evening Post* recently gave a full account of this unique record.

Anderson, it seems, celebrated Washington's Birthday by his annual trip to the theatre, which he always indicates by a capital "T." Evidently there was only one "T" in town, at least for a patron of Anderson's tastes. In 1793, he says, "On the birthday of General Washington we saw *Romeo and Juliet*. Nothing could be better performed than the *Apothecary of Jefferson*. The *Farce* was the *Romp*,

with an interlude suitable to the Birthday of the General, but meanly constructed."

Of the following year he remarks, "The play was *The Italian Monk* and the *Farce*, *Prisoners at Large*."

The loving cup mania broke out again in London on Nov. 26, when George Edwardes was celebrating his quarter centenary as a producer. Before a hundred and eighty witnesses, Sir Herbert Tree presented the memento to Mr. Edwardes as a token of friendship from those gathered about the banquetting board. In the course of his witty speech, Sir Herbert repeated one of the axioms of life which is particularly applicable to Mr. Edwardes.

"To give happiness to the greatest number has been defined as the highest form of morality, and Mr. Edwardes has given happiness to thousands nightly."

From time to time, Oriental explorers come across fragmentary treasures of ancient civilizations. One of the latest is a papyrus manuscript copy of *Ich-nentae*, by Sophocles. The *Trackers*, the English equivalent of the title, consists of some four hundred lines, which is probably about half the play. It is the longest specimen of a satyric drama by this author in existence, and shows a side of Sophocles about which conjecture has been busy without much of a foundation to build on. It belongs to his later period as a playwright.

Under the auspices of the Fabian Society and the Independent Labor Party on Nov. 30, in London, George Bernard Shaw and G. K. Chesterton hurled epigrams at each other in a debate on the proposition that a Democrat who is also a Socialist is no gentleman.

In defining terms, Mr. Shaw stated that the antonym of gentleman is cad; and of Democrat is idolater. Unable to give the opposite of Socialism, he explained it as a constantly equal division of the property of a country among all its inhabitants, irrespective of industry and character.

His opponent discoursed wittily about wooden legs, babies, railway strikes, and back gardens. Concerning legs, Mr. Chesterton said that to deprive a man of property was like cutting off his leg and giving him a wooden peg to stump around on, and to be checked in the State cloakroom every night.

Hilaire Belloc, who presided, put an end to the dispute by suggesting that it was late enough for all good Socialists to go home and to bed, but that Mr. Chesterton, he, and other individualists, might sit up till two o'clock without doing violence to their political consciences.



White, N. Y.
Charles Baker

Nesimova

Arthur Lewis

Kate Meek Frank Gillmore

Grace Carlyle

SCENE FROM THE MARIONETTES, AT THE LYCEUM THEATRE

HELEN WARE

EMOTIONALISM AND MATRIMONY

THE course of some interviews can be forecast as accurately as the eclipses of the moon, and much more easily, but this particular one kept running off the track into all sorts of interesting by-paths, many of which would lose their intimate charm if the public were invited to traverse them. Some roads were built for sight-seeing wagons with a bellowing megaphone at the front, and others you have to travel alone and on foot unless you want to spoil them for all time to come. Consequently, what follows can be considered only an incomplete record of Helen Ware's remarks, necessarily shorn of many details that would be sadly misrepresented by cold ink.

From her greeting, one realizes that she is going to speak as an individual and from her own point of view, rather than from a rostrum crowded with other lecturers, because her first words have a personal tone, just as if she had known you a long time. The preliminary formalities are waived, the weather is left to its own devices, and more substantial topics are immediately introduced.

"I want to play comedy," said Miss Ware as she sank into one corner of the davenport, with her back towards the windows overlooking Riverside Drive. "You see, I can't get away from my role, even when I am out of the theatre, and it is so much more comfortable to live a comedy part than an emotional part that I am trying to persuade my manager to give me that pleasure. I don't blame Margaret Illington for throwing emotionalism over her shoulder and sticking to lighter work. Some day perhaps I'll have the same opportunity, and believe me, it won't get away. Years ago I used to be a comedienne, and when my chance came for these gloomier parts, my friends all laughed and flooded me with excellent advice about not flying in the face of Providence. 'Never on your life,' said they—with the result to be expected. I'm not sorry, however, that I didn't listen to them, for I've found out what I can do.

"Now, however, I'd prefer to turn back, because emotional drama drains one of strength and serenity, at home as well as in the theatre. Although I have always had faith in *The Price*, even when critics outside of New York were treating it most unkindly, I am not in sympathy with Ethel Toscani, especially in the fourth act. She was a liar and a moral coward, afraid to disclose her past life to Ethan Bristol for fear of losing his love. She deserved exactly what she got when her husband discovered the story she had hidden from him.

"I hate a liar," Miss Ware repeated her aversion in tones that left no doubt of her sincerity. "It's always easier in the long run to tell the truth—yes, even to your bread and butter speeches. If you haven't enjoyed an evening, you don't need to tell your host you have. There is always some way to avoid it." Probably if the truth were confessed, a departing guest always experiences considerable satisfaction at leaving his host serenely impressed by the success of the entertainment, even though an analytical inspection of his valedictory may not warrant it. There is nothing like talking over a listener's head to make one feel superior, although that is not what Miss Ware meant.

"If I were going to be married—of which there is no immediate prospect," continued Miss Ware, "I would make a full confession. I'd say, 'Here is chapter one, here is chapter two, etc.,' and then, if the man couldn't forgive any of the chapters, I shouldn't want him. You can't trust a liar; you never know where to find him. Anybody who resorts to deception simply postpones the evil day which is sure to hit him all the harder in the end—like measles, if you don't have them early.

"That's why I can't feel any sympathy for Ethel Toscani, although I admire the play. It is true to life, and there are millions of women like the heroine. I never knew that men like Ethan Bristol existed,

until a woman who had seen the play told me her own experience of a very similar nature. Actresses receive all sorts of confidences like that from patrons who see in the drama bits of their own lives.

"A woman's future, it seems to me, belongs to the man she marries—but her past is her own. Everybody goes through the fire sooner or later and comes out finer, if he has any character at all. Of course, some are scorched more than others, according to their individual natures. That's why laws are such ineffectual makeshifts, because they attempt to govern every man just like every other. Mankind is not turned out of the same mould. No two patterns are alike, and yet the most widely divergent are expected to conform to the same set of regulations."

Here is a dangerous doctrine to preach. Miss Ware is looking at the matter entirely from the individualistic point of view, but what of the principles upon which laws are based? It is generally assumed by philosophers that righteousness and truth are fundamentally eternal and unalterable, although pragmatists would have us believe that truth may vary with the times and the person. Pragmatism, however, is essentially a theory of expediency, and reduces life to a state of chaos if pushed to its ultimate conclusions. To obtain any sense of unity and stability, which fitly harmonizes with one's natural conception of existence, a man is forced to believe in the inexorable immutability of the principles governing man's relation to man and man's relation to himself. After such an hypothesis, the claim of the individual to exceptional treatment appears rather irrational, because it contradicts the supposition that laws of conduct are unchangeable.

"For instance, some people are so self-centered and sufficient to themselves, so cold and undemonstrative, that they don't need anything outside themselves," continued Miss Ware, warming to her propaganda. "On the other hand, the rest of us do crave love and sympathy. I stop on the curb to pat a cart horse—and kiss him, if nobody is looking. I might be run in for a lunatic, if anybody saw me. I have ten nephews and nieces, and it makes me unutterably

happy to be with them, but when I get back to my home, I am perfectly miserable and blue, because with all my success I haven't a family of my own. Every real woman wants children. People who care only for themselves doubtless live the happiest lives, for they are never ruffled. They are also never exalted. The other variety is either up in the clouds or else down in the depths.

"Now, I have a most lofty ideal of manhood, which has never been killed by all the sad, bad, mad experiences of my career as an actress. I am still waiting for him. If he never comes around, I hope I'll not copy the many women who go through the woods and pick up a crooked stick at last." Miss Ware smiled as if she had no fear of the crooked stick.

"While we were in Boston, preparing to put *The Price* on the stage, I decided that Ethel Toscani must have a wedding ring, for while most spectators wouldn't think anything about the item, the captious few would be certain to notice its absence. So, into a store I walked, and asked to look at wedding rings—cheap ones, for there is no use in buying expensive jewelry for a heroine who may not survive the attacks of the morning critics. The clerk looked rather surprised, but allowed me to buy the one I wanted, and I left it to be engraved "E. B. to E. T."—a Belasco touch, you know. Someone saw me, and the rumor flew—as rumors will fly even in Boston—that Helen Ware was engaged. Around came shoals of reporters with their questions. One day, feeling particularly hilarious, I told one of the squad a whole string of things about the sort of man I wanted to marry, and the array of gorgeous qualities were duly set forth in his paper, with such embellishments as he chose to add out of his own fertile imagination. According to this

yarn, I was simply waiting to be picked from the family tree. Would nobody pick me?

"A day later, the first letter arrived in reply to my appeal, and for a week or two not a mail went by without leaving at least one proposal on my dressing table. They seemed to pour in from every section of the country, from widowers 'by death' and otherwise, and from bachelors by choice and compulsion. The candidates were all of domestic inclinations, and candidly pointed out their other desirable qualifications; but, sadly enough, none of them seemed to measure up to that ideal, so although it would have given me great pleasure to see them, I have never replied to the letters.

"Marriage is a sacred thing, very beautiful or horrible, according to the compatibility of the contracting parties. It is easy enough to fall in love. Every woman does it every time she meets a man who looks like her ideal. Pretty soon, however, little things show her the flaws in the real person, tiny straws that indicate selfishness or thoughtlessness or lack of sympathy, and away flies the radiant vision which she has conjured up."

This reminds one of the sagacious Mrs. Howe's remarks to Clarissa Harlowe that after marriage, "One, two or three months usually sets all right on both sides; and then with opened eyes they think of each other—just as everybody else thought of them before." With this difference, Richardson's estimable character considered the awakening a comedy, whereas Miss Ware is inclined to look at it as a tragedy. Since nobody is perfect and the awakening is bound to occur, Mrs. Howe's view of the matter seems more expedient.

"The trouble is," continued Miss Ware, "that every woman is a hundred women in one, and the man that fits one mood is alien to another. Since she gives up everything for marriage, she has a right to demand everything in return. The clinging vine won't do for 1912 A. D. No crumbs from the floor for me. When I was telling the reporter about this Prince Charming of mine, my maid broke into a chuckle, remark-

(Continued on page 10.)



HELEN WARE



PLAYS OF THE WEEK



NEW YORK.

Aster.—THE RED WIDOW. Clever dialogue and mediocre music.
Belasco.—DAVID WARFIELD IN THE RETURN OF PETER GRIMM. Very popular spiritualism.
Broadway.—THE NEVER HOMES. Musical and varied.
Casino.—FRODOY. Homesick English musical comedy.
Century.—THE GARDEN OF ALICE. Beautiful spectacle of Sahara.
Comedy.—BUNTY PULLS THE STRINGS. Splendid Scotch comedy.
Criterion.—PASSERS-BY. Touching, romantic drama.
Daly's.—MARGARET ILLINGTON IN KINDLING. Interesting drama of slums.
Empire.—ETHEL BARTHOLOMEW IN THE WITNESS FOR THE DEFENSE. Entertaining narrative with excellent acting.
Fulton.—WILLIAM COLLIER IN TAKE MY ADVICE. Regulation Collier comedy.
Gaiety.—ELAIN FERGUSON IN THE FIRST LADY OF THE LAND. Historical setting for popular star.
Garrick.—WILLIAM H. CRANE IN THE SENATOR KEMPS HOUSE. Old favorite in different comedy.
Globe.—GEORGE M. COHAN IN THE LITTLE MILLIONAIRE. Typical Cohan "show."
Globe.—GEORGIA CAINE IN THE THREE RO-

MEOS. Clever specialties and good comedians.
Harris.—ROSS STAHL IN MAGGIE PEPER. Popular department store play.
Herald Square.—GRACE LA RUE IN BETSY Clever, and fairly well done.
Hippodrome.—AROUND THE WORLD. Mammoth and effective spectacle.
Hudson.—HELEN WARR IN THE PRICE. Emotional play with a purpose.
Liberty.—FARNUM BROTHERS IN THE LITTLEST REBEL. Excellent war drama.
Lycium.—NARIMOVA IN THE MARIONETTES. Excellent acting of conventional comedy.
Lyric.—LITTLE BOY BLUE. Attractive musical comedy, with Scotch atmosphere.
Madame Elliott's.—IRISH PLAYERS. Unusual stock company in unusual plays.
New York.—KITTY GORDON IN THE ENCHANTRESS. Rather ponderous, yet meritorious.
Park.—THE QUAKER GIRL. Charming English musical comedy.
Playhouse.—BOUGHT AND PAID FOR. Strong drama and superlative comedy.
Republic.—THE WOMAN. Realistic political melodrama.
Thirty-ninth Street.—THE MILLION. Rapid French farce.
Wallack's.—GEORGE ANLIS IN DISRAELI. Interesting historical play.
Winter Garden.—Variety. Better bill than its predecessors.

BOSTON.

Colonial.—THE PINK LADY. Popular and pretty.
Globe.—MUTT AND JEFF. Newspaper cartoons brought to life.
Hollis Street.—THE SEVEN SISTERS. CHARLES CHERRY at his best.
Lyric.—EVERYBODY. Modern morality play elaborately staged.
Park.—GEM-RICH-QUICK. WALLINGFORD. Rural comedy with glorified green goods men.
Plymouth.—DOROTHY DONNELLY IN THE PRINCESS ZIM-ZIM. New Coney Island play.
Shubert.—SOTHERN and MARLOWE. Best Shakespearean actors in America.
Tremont.—DR. DE LUKE. Showy musical comedy.

CHICAGO.

Blackstone.—FRANCIS STARR IN THE CASE OF BECKY. A sort of Jekyll and Hyde role.
Chicago Opera House.—MARQUETTA SYLVA IN GYPSY LOVE. Excellent music.
Cort.—MASTER OF THE HOUSE. New play of homely appeal.
Colonial.—MODEST SUZANNE. Racy farce.
Garrick.—ABORN Opera company in THE BOHEMIAN GIRL. Commendable English opera.

La Salle.—LOUISIANA LOU. Serviceable plot, pleasing music, good company.
Lyric.—JOHN MASON IN AS A MAN THINKS. Skillful, well played.
Illinois.—FRANK MCINTYRE IN SNOBB. Middle-class comedy.
McVicker's.—THE ROUND-UP. Spectacular melodrama.
Olympic.—ZELDA SEARS IN STANDING PAT. New arrival.
Powers.—TIM MURPHY IN THE NEW CODE. Ordinary comedy.
Princess.—VALESKA SURATT IN THE RED ROSE. Pleasing music.
Studebaker.—EXCURSE MR. Easy running, entertaining farce for tired business man.

PHILADELPHIA.

Adelphi.—THE GAMBLERS. Melodramatic play well done.
Broad.—CHARLOTTE WALKER IN THE TRAIL OF LONESOME PINE. Pretty play strongly presented.
Chestnut Street Opera House.—ZIEGFELD FOLLIES OF 1911. Conglomerate variety.
Forrest.—LITTLE MISS FIX-IT. Showy musical comedy.
Garrick.—HALF WAY TO PARIS. New musical farce.
Lyric.—WILLIAM FAYNSHAM IN THE FAUN. Fantastic comedy.

IRVING PLACE—TAIFUN.

Drama in four acts by Melchior Lengyel. Produced by Gustav Amberg on Dec. 4.

Dr. Nephata Tokoramo Erich Ehrhardt-Platen
 Togo Yoshikawa Felix Marx
 Jiroko Kobayashi Ernst Robert
 Hironari Georg W. Pabst
 Dr. Shikwa Omayi Eugen Keller
 Hamao Yotomo Joseph Ernst
 Dr. Kito Kitamaru Wilh. Pfaffhausen
 Dr. Theodore Dupont Emil Beria
 Charles Bernard Belinsky Otto Ottbert
 Helene Laroche Clementine von Pothy
 Thomas Meunier Lotti Diener
 Georges Pontac Christian Rub
 Presiding Judge Adolph Heine
 District Attorney Heinrich Falk
 Defendant's Attorney Paul Dietz
 Interpreter Ralph Woodely
 Recording Clerk T. Tamaro
 A Jurymen Rud. Duerger
 Attendant Louis Pratorius
 Mrs. Dupont Lina Haenseler

Another work that had created a stir in the capital of the Fatherland was offered for its first American presentation at the Irving Place Theatre on Dec. 4. Attracted by the clamor of its Berlin production a crowded house of German theatregoers with a fair sprinkling of Japanese auditors showed more than an ordinary interest in the sensation announced.

The rapid rise of the Japanese as a world power has become an acute problem in European politics, more so than with American, although we are in direct competition with the insular nation for the Pacific trade. The sympathy with which the play was received abroad is corroborative of the antipathy felt for the "little brown man," and Herr Lengyel has accurately felt the pulse of his own people. He has constructed a powerful, absorbing and intense play, combining a love interest with a political enigma. With it all, however, there is a lack of dramatic construction. It is a daring departure to kill one's leading woman in a second act, and to delay the curtains after the real climax for inconsequential speeches. This fault is particularly glaring in the last act, where the death of Dr. Tokoramo should terminate the play. The author has drawn his characters with a fine knowledge of the people and their traditions of hero worship.

The scenes of Taifun (The Typhoon) are all laid in Paris: the time, the present. Dr. Tokoramo, in the Japanese diplomatic service and engaged upon a secret mission, meets Helene Laroche, a coquette and is enamored by the woman's wiles. Believing absolutely in her faithfulness, he scoffs at the warning of his co-workers, who fear a betrayal of Japanese political secrets and attempt to end the infatuation. He is rudely awakened by the discovery that the influence of the former life of the woman is still potent and that she has engaged herself to one of his acquaintances. He decides to break with her. Helene comes to Tokoramo and in a passionate scene pleads to be taken back, declaring that his love means everything to her. He fights against her appeal, but her cunning finally masters his resolution and as he is about to yield, she turns on him, ridicules him for his weakness, denounces his race and color and informs him that she is delighted with the comedy she has just enacted at his expense. Goaded to frenzy by her taunts, with the fury of a typhoon (from whence comes the title) he strangles her. He notifies the members of the Japanese diplomatic corps who decide that for the honor of their country and Dr. Tokoramo's unfulfilled mission he must be freed of the charge and a young student, Jnosé Hironari, much against the doctor's wishes, assumes the blame.

The entire third act is given over to the trial scene, which clearly illustrates the law's tedious methods and is devoid of interest or dramatic worth. It gives the author an opportunity to air his opinion on Japa-

nese trickery and duplicity, however, without enhancing the value of his work. Dr. Tokoramo attempts to confess, but his testimony is disregarded by the court and Hironari is sentenced to penal servitude. Plagued by his conscience and worn out by his labors, Tokoramo succumbs to the strain after having fully performed his mission and delivered his report into the hands of the Japanese representatives.

Erich Ehrhardt-Platen assumed the role of Dr. Tokoramo and his was a masterly performance. Easy, graceful and with the smile associated with the Japanese character, he effectively acted the part. His assimilation of fury was terrifying and his recovery was equally well defined. All his emotional work was in a subdued tempo in keeping with the race as we know them. Clementine von Pothy was the unfortunate woman who met an early death. In her lighter scenes she was capital; as an enchantress she was alluring and irresistible; but her idea of emotion was hardly convincing. Georg W. Pabst played Hironari with the enthusiasm of a fanatic that was infectious. Ernst Robert was studied and painstaking as Kobayashi. The comedy was adequately handled by Emil Beria and Otto Ottbert, the latter particularly shining in this respect. The balance of a large cast were not severely taxed.

MAXINE ELLIOTT'S—IRISH PLAYERS.

MIXED MARRIAGE.

Drama in four acts, by St. John G. Ervine. Produced by the Irish Players under the direction of Liebler and Company, on Dec. 11.

John Rainey Arthur Sinclair
 Mrs. Rainey Sara Allgood
 Tom Rainey U. Wright
 Nora Murray Cathleen Nesbitt
 Hugh Rainey J. M. Kerrigan
 Michael O'Hara J. A. O'Rourke

The Irish Players have found their clientele, an orderly, intelligent, appreciative crowd, who attend the performances at Maxine Elliott's Theatre with every indication of satisfied interest. The audience followed the comedy and the tragedy of Mixed Marriage with keen sympathy, in many cases evidently forearmed by knowledge of the play.

Mixed Marriage attempts no solution of the problem, which is doubtless more acute in Ireland than in this country. The attachment between a Protestant lad and a Catholic girl was ended by the death of the girl, brought on by theatrical necessity rather than by dramatic consistency. The author tried to hitch the sad ending to the lively beginning by making old John Rainey's objection to the marriage directly responsible for the riot of the strikers and for the shooting which finally resulted in Nora Murray's death, but after all, the catastrophe was an accident, wholly unintended by all concerned. If St. John G. Ervine intended it in any way to answer the question of the advisability of mixed marriage, it can mean only that objection to such alliances is futile, if not criminal, and likely to be fraught with terrible consequences.

Although simply written and simply acted, the play is moulded with unmistakable sincerity of conception and of execution. This atmosphere, which the Irish Players contrive to throw about all their work, discounts the poverty of scenic effects. In fact, one forgets the battered scenery, and confines his attention to the acting. After the lavishness of stage environment to which we have lately become accustomed, one is surprised to find how satisfactory this arrangement really is. The mind can take in only one thing at a time, and when it comes to a retrospective survey of an evening's entertainment, competent acting furnishes a more solid enjoyment than splendid scenery.

It would be impossible to pick out a star from a cast where all are so evenly balanced and so nicely fitted to their roles. The bigoted Protestant father

was played by Arthur Sinclair with that dry, unintentional humor which seems all the funnier. Sara Allgood portrayed the old mother with her usual grasp and comprehension. Her scene, in which she explained the relation of woman to man in the scheme of the universe as Mrs. Rainey understood it, was one of the most deeply human and beautiful things in the play. U. Wright had his many friends in the audience, who listened with delight to his lines. Cathleen Nesbitt was at her best in the serious scenes, although competent in all. J. M. Kerrigan made Hugh Rainey a most likeable and manly lover, lighted by force and purpose. J. A. O'Rourke pursued his individual methods with success in what might, in other hands, have been a rather colorless part.

THE JACKDAW

Comedy in one act by Lady Gregory. Produced Dec. 14.

Sibby Fahy Eileen O'Doherty
 Timothy Ward J. M. Kerrigan
 Mrs. Broderick Sara Allgood
 Tommy Nally J. A. O'Rourke
 Joseph Nestor Fred O'Donovan
 Michael Cooney Arthur Sinclair

Mrs. Broderick kept a small shop in Cloon, and mismanaged her financial affairs so dismally that she was summoned before the judge of the village court for a ten-pound debt. Her brother, Michael Cooney, came from a distance to visit his sister, and, hearing of her plight, planned to aid her without revealing himself as her helper, as he did not wish to be a habitual prop for her to fall back on. So he commissioned Joseph Nestor to manage the affair for him. Mrs. Broderick returned from an errand, and Nestor was about to conceal in an almanac the ten-pound note Cooney had left for his sister. This pleasant surprise for the slovenly woman was thwarted, so Nestor offered to give ten pounds for a jackdaw that had fallen down Mrs. Broderick's chimney. The deal was consummated, with exhortations of secrecy to the widow. Off she trotted to pay her debt, and before she had gone far the whole hamlet began searching for the man who had paid fabulous prices for jackdaws. A stream of villagers entered, all with birds captured for the bird dealer, and the farcical complications followed thick and fast.

The comedy would have been played much more rapidly by American actors, and that would have been a gain; but the innate character of this bit of drolery was admirably brought out by the Abbey players. Sara Allgood as the extremely slovenly woman was seen in an entirely new guise, and obtained the realistic effect of untidiness by suggestion more than by direct depiction. J. A. O'Rourke for once changed his delivery. Fred O'Donovan quite obliterated himself as Nestor, and the others gave their usual admirable contributions.

THE SHADOW OF THE GLEN.

Play in one act by J. M. Synge. Produced Dec. 15.

Dan Burke Arthur Sinclair
 Nora Burke Sara Allgood
 Michael Dara J. A. O'Rourke
 A Tramp J. M. Kerrigan

The Shadow of the Glen, which has had previous presentations in this city, tells of a jealous husband who suspects his wife, and therefore pretends to die. His wife watches over his body, and a tramp comes in for food and shelter. The wife leaves him alone with the dead while she goes to carry the news to the neighbors. The husband then assumes life, reveals his object to the tramp, and goes back to his pretended state of death as the wife comes back with the man suspected to be her lover. She finally agrees to marry him, and then the husband rises from his bier and orders her out of his house. The man she

has promised to marry now refuses her, and the tramp offers himself as her companion.

The rare music of Synge always has its charm, but there are incidents in *The Shadow of the Glen* bound to provoke merriment from those in the audience who are apt to lose sight of the fundamentally tragic situation. J. M. Kerrigan, who by the way was a member of the Irish company which Charles Frohman brought to the Savoy in 1908, enacted the tramp. He is too unsympathetic to make the role appeal as Synge intended, and as it does in reading. This weakness had its effect on the whole play, which disappointed our expectations. Miss Allgood, by a method of repression, made Nora Burke a pitiable figure, while Mr. Sinclair gave a performance entirely consistent in power with his previous accomplishments.

HYACINTH HALVEY.

Comedy in one act, by Lady Gregory. Produced Dec. 15.

Mrs. Delane Sara Allgood
James Quirke Arthur Sinclair
Paddy Farrell J. A. O'Rourke
Miss Joyce Eileen O'Doherty
Sergeant Carden Sydney J. Morgan
Hyacinth Halvey Fred O'Donovan

Another of Lady Gregory's playlets of pure fun was the final offering on Friday night. It is an amusing attempt of a paragon of virtue to escape from the inconveniences of perfect purity by committing crime. He comes to the town with enviable letters of commendation to the righteous people there. His first bit of devilment is to steal a sheep which is hanging outside James Quirke's door. But the arm of the law is after Quirke for having meat about the premises which should be underground. When the sergeant searches for the offending carcass it is discovered that Halvey has removed it. Of course the town folk believe that he has done it to keep Quirke out of trouble, and he is regarded as the most Christianly of men. Halvey then elicits the services of a messenger boy to steal from the collection plate in the Protestant church. He gives the boy a tip, and the boy is apprehended by the law for taking the "nest egg" of the contribution box. When Halvey takes upon himself the blame, he is acclaimed as nothing but the incarnation of charity for taking on himself another's theft, and he is victoriously chaired through the town.

Sara Allgood displayed another "tipsey" hat, and gave another variation of what a slovenly woman can be. Fred O'Donovan as the crime-proof Halvey was most diverting, and the others were all excellent.

The plays for this week are: On Monday, Tuesday, and Wednesday, *Harvest* and *The Workhouse Ward*; on Wednesday and Saturday, *Falsely True*, *The Building Fund*, and *The Rising of the Moon*; on Thursday and Friday, *The Image* and *Spreading the News*. *Harvest*, by Lennox Robinson, deals with the perils growing out of the education of the peasantry. *The Image*, by Lady Gregory, tells a story of disappointed hopes.

HARVEST.

Satirical play in three acts, by Lennox Robinson. Produced on Dec. 18 by the Irish Players.

Jack Hurley Fred O'Donovan
Mildred Twomey Cathleen Nesbitt
Bridget Twomey Eileen O'Doherty
Maggie Hannigan Kathleen Drago
Timothy Hurley J. A. O'Rourke
Maurice Hurley J. M. Kerrigan
William Lordan Arthur Sinclair
Mary Hurley Sara Allgood

Harvest proved to be one of the best and strongest offerings of the Irish Players, much more worthy of rousing riotous comment from the Hibernian element in New York than anything else they have done. The *Three Daughters of M. Dupont*, on a somewhat similar theme, is not written with more bitter satirical feeling than its Irish counterpart by Lennox Robinson, nor with more adroit technique. *Harvest*, moreover, has an inciting cause for its plot, to which American audiences respond more sympathetically than to the French product.

Of course, everybody believes in the value of education, and almost everybody ignores the dangers to which education may open the doors. Like freedom given to a serf, the opportunities which it brings, are apt to dazzle the recipient by their suddenness. With the best intentions in the world, old William Lordan spent his life in educating the peasant lads and colleens in his neighborhood, and pointed with particular pride to the results of his system as indicated by the Hurley family. One boy was a solicitor, another a London gentleman, a third a priest, a fourth a chemist, and the daughter had a lucrative position in London. When Jack, the chemist, brought his young wife to see his birthplace, and when Mary returned simultaneously, the audience discovered that all was not well. To educate the children, the farm had been mortgaged to the last sod, and Maurice, the one son who stayed at home, was in direct straits to pay the interest, when old Timothy set fire to the barns to get the insurance. Horrified by his father's deed and realizing himself as one cause for the burdensome debt, Jack decided to remain on the farm, only to find himself physically unfitted for the labor and his wife discontented with present existence. When Mary came to their rescue with fifty pounds, Jack promptly discovered that her source of income was a matter for shame, and that she proposed resuming her London occupation. Beaten on every hand by the effects of education on his sister, his brothers, and himself, Jack betook himself back to his middle-class life as a chemist, abandoning Mary to London. Relieved of debt, Maurice used his liberty to marry his neighbor, Bridget Twomey.

Flaws in the universal application of the argument may not be difficult to locate, for Mr. Robinson's satire is intended to show the ill effects of education upon certain kinds of character, and rather weak characters at that. One cannot for a moment suppose that he is advocating leaving the ignorant in darkness; he is merely concerned in showing that civilization has its own perils, and, perhaps, he wishes to intimate

that the most substantial progress comes through gradual evolution.

In spite of evident unfamiliarity with lines, the cast gave a straightforward performance that usually rose to its climax properly. There was too little of Sara Allgood in the play, for her role, whenever it allowed her to appear, gave her opportunities for impressive, serious work, for which she is remarkably fitted. Fred O'Donovan played unevenly, making little of commonplace scenes, but improving toward the close. According to his custom, J. M. Kerrigan played easily and logically, although he let down on his climax at the first curtain. An excellent characterization was contributed by J. A. O'Rourke, especially in act two. Cathleen Nesbitt played consistently on a good level, and Kathleen Drago kept in the picture, Eileen O'Doherty seemed to strain for her effects, and Arthur Sinclair had no chance to use his particular talents. Nevertheless, *Harvest* is a striking addition to the repertoire of this company.

MADAME SIMONE TO RETURN.

Arrangements have been made between Madame Simone, her manager, George C. Tyler, and Henry B. Harris, to bring the French actress to the Hudson Theatre on Jan. 9 in Maurice Donnay's play, *The Return from Jerusalem*. Madame Simone has returned to New York and will begin rehearsals of the Donnay play at once.

The Return from Jerusalem, when it was produced in Paris, created a sensation, and for a short time caused much disorder in the Gymnase Theatre, where it was presented. In the play some of the characters are Jewish and some Christian, though the theme is not against the Jews, nor is it pro-Semitic. The English version that Madame Simone will use here has been prepared by Owen Johnson.

MARGARET LAWRENCE MARRIES.

Margaret Lawrence, who made a hit in New York last year in *Over Night*, was married on Dec. 21 to Orson D. Munn in Rahway, N. J. The wedding took place at the home of the bride's aunt, Mrs. William A. Baker. Mrs. Lawrence and many friends from Philadelphia were present. The Rev. Forrest H. Dager, of the bride's home city, performed the ceremony. Mrs. Munn, who is but twenty-two years old, has left the stage for good. Her husband's family is interested in the publishing of the *Scientific American*. They will live in New York with Mr. Munn's mother.

SALON OF FRENCH MUSICIANS.

For the encouragement of native composers, leading French musicians have formed a Salon des Musiciens Français, with an Executive Committee consisting of Saint-Saëns, Debussy, Massenet, and Erlanger. At the annual meeting they will listen to compositions by any Frenchman who cares to submit his work, and will award medals and diplomas.

THE STAGE BIRTHDAY CALENDAR

December 20.

ELSI DE WOLFE, who last appeared on the stage in 1904 in *A Wife Without a Smile*, since when she has devoted herself to interior decorating.

JOSEPH HOLLAND, who used to co-star with his brother, E. M. Holland, but who through illness was forced to retire from the stage some years ago.

THOMAS MACLARNIE, who is specially well known in stock circles, lately with the Orpheum company, Montreal.

CHARLES STANLEY, at present playing his second season in *Madame X*.

ELINOR KERSHAW, sister of Willette Kershaw, and lately seen in *At the Country Club* and *Seven Days*.

FRED G. HEARN, a long time in vaudeville with Julius Steger and now supporting the same actor in *The Master of the House*.

December 21.

EDITH TALIAFERRO, who is rapidly coming to the front, chiefly through her delightful portrayal of the title-role in *Rebecca of Sunnybrook Farm*.

STANLEY AINSWORTH, seen for a long time in *The Fortune Hunter*, and now with Robert Edeson in *The Arab*.

ADELE RITCHIE, now playing under the direction of Lew M. Fields in *Hanky Panky* at the American Music Hall, Chicago.

LAURENCE IRVING, who has lately added the role of Hamlet to his repertoire and who is shortly to produce *The Girl of the Golden West* in England.

DOLLIE DAVIS, who plays ingenue parts in stock, at present with the Grace Hayward company at the Warrenton Theatre, Oak Park, Ill.

EDWARD E. RICE, the veteran theatrical manager, of Evangeline and 1492 fame.

WILLIAM C. WENDON, the light opera tenor, recalled in *The Prince of Pilsen*, *The Sho-Gun* and *The Merry Widow*.

December 22.

EDNA GOODRICH, who has not appeared behind the footlights since her appearance two years ago, as leading woman with Nat C. Goodwin.

JAMES B. CARSON, for a long time in Marie Cahill's support, and now at the Winter Garden in *Vera Violetta*.

KATHERINE FLORENCE, who only acts occasionally these days, seen two years ago in *Paid in Full*.

TAYLOR WILLIAMS, who still continues in the role of Dr. De Luxe in *Dr. De Luxe*, supporting Ralph Herz.

AGNES DE LAKE, for a number of years a member of William A. Brady's forces, now playing her second year in *Baby Mine*.

OPUS READ, who has figured as a dramatist upon three

occasions, as sponsor for *The Jucklins*, *The Carpetbagger* and *The Starbuck*.

December 23.

DOROTHY DORR, who was last seen hereabouts at the Knickerbocker Theatre with Maude Adams in *Chanticleer*.

CHARLES WALDRON, whose most recent notable work has been as the hero, Wheeler Brand, in *The Fourth Estate*.

ELEANOR LAWSON, a hit with Elsie Ferguson in *Such a Little Queen* and Rose Stahl in *Maggie Pepper*.

EDWIN NIXON, who has made one of the successes of his career this season with Billie Burke in *The Runaway*.

EDITH HELENA, with the phenomenal voice, this season with the Aborn Opera company, with which she sings the title-role in *Thais*.

EDOUARD DE RESZAI, the eminent grand opera baritone, whose glories at the Metropolitan Opera House will be remembered for many, many years.

NELLIE MCCOY, who has made a great hit this season with Kitty Gordon in *The Enchantress* and who is reported to become a star next season.

WILLIAM FRIEND, now playing on tour with Alma, *Where Do You Live?*

VALARIE VALAIRE, who has played many parts in stock, now a member of the Lindsay Morison organization, at Lynn, Mass.

WILLIAM J. BRADY, who has been playing the lead in *Cy Whittaker's Place*, in which Thomas A. Wise is shortly to star.

JOHN ADAM, a long time a member of William Collier's company, now in *Take My Advice*, at the Fulton Theatre.

December 24.

JOSEPHINE COHAN, a clever member of a clever family, who has, happily, resumed her stage work, this season in *The Fortune Hunter*.

ROBERT CONNORS, lately seen with the Baldwin-Melville Stock, at the Imperial Theatre, St. Louis.

KATHERINE KIDDER, who returned to the stage last Summer, with the Lyceum Players, Rochester, N. Y., playing *Sans Gene*, *Ophelia*, *Ruth Jordan*, etc.

RUTH CHATTERTON, seen earlier in the season in *The Great Name* and now with Zella Sears in *Standing Pat*.

GUSTAV HARTHEIM, who is playing the role of Schults in *The Million*.

EULALIE JANSEN, who is playing the role of Francesca in *The Million*.

FREDERIC SANTLEY, who plays juvenile parts in musical comedies, now with Alice Lloyd in *Little Miss Fix-It*.

GERTRUDE DALTON, generally with Henry B. Harris's attractions, now supporting Helen Ware in *The Price*.

LORETTA HEALY, for many years with E. H. Sothorn and Julia Marlowe, and now playing in *The Scarecrow*.

JAMES L. CARNART, who continues in Maude Adams's support, now playing the Owl of the *Ruin in Chanticleer*.

CARRIE WARRER, recalled as leading woman with George Sydney and in the title-role in *The Girl from Rector's*.

LOUISE MACKINTOSH, lately seen in *Is Matrimony a Failure?* and in *Vaudeville in The Green Mouse*.

December 25.

GRACE GEORGE, now starring on the road in *Just to Get Married*, and whose New York season has been delayed because of the great success of *Bought and Paid For*.

PAT TRIMPLETON, whose return to the stage this season as *Buttercup* in *Pinafore* has been the cause for general rejoicing.

CORINNE, who used to delight us as a child actress and who lately has been doing good work in *A Paris Doll*, *The Rogers Brothers* in Ireland and *Mills, Mischiefs*.

JAMES O'DEA, husband and co-author with Anna Caldwell, authors of *Uncle Sam*, in which the *Wise-Barry* more combination lately starred.

MAUD GRANGER, who is doing immensely clever work this season with Margaret Anglin in *Green Stockings*.

BLANCHE DAYNE, wife and co-star with Will Cragg, than whom no more popular pair appear on the vaudeville stage.

MABEL HOLLINGS recalled in *Pik, Paf, Pout*, *His Honor the Mayor*, *The Little Cherub*, and *The Girls of Gotenberg*.

BRANDON THOMAS, the well-known English author-actor, who wrote *Charley's Aunt*.

AGNES ROBERTSON, wife of the late Dion Boucicault and mother of Dion, Nina, and Aubrey, of the same name, and who long ago left the stage.

MARIE HOWE, who continues in the support of Louis Mann, this season seen in *Elevating a Husband*.

MARION HUCKERT, who, until a few weeks ago, was leading woman of the Princess Stock, Des Moines.

BETH TATE, the California comedienne, popular here in vaudeville and now most successful in the English music halls.

HELEN CLIFFORD, long in the cast of *Three Twins* and now in *The Never Home*, at the Broadway.

BEULAH MARIE DIX, former co-author with the late Evelyn Greenleaf Sutherland, who wrote *A Rose o' Plymouth Town*, *Young Fernald*, *The Road to Yesterday*, *The Llac Room*, *The Breed of the Treachery*, etc.

December 26.

MADLINE LUCETTE RYLEY, one of the pioneer women dramatists, but who has not turned her hand to play-writing of late.

MARIAN A. CHAPMAN, who was last seen on Broadway with Sidney Drew in *Billy*, at Daly's.



CHARLES WALDRON



JOSEPHINE COHAN



CHARLES WALDRON



CHARLES WALDRON

PERSONAL

LA RUE.—Grace La Rue's re-entrance into town bears all the promise of a prosperous stay. Betsey keeps Miss La Rue before her audience constantly, and provides ample opportunity for her usual display of lavish gowns. The title of the best dressed woman on our American stage seems to belong to her by natural right. Every time the star leaves the stage the feminine theatre-goers at the Herald Square are kept agog with concern as to what she will wear on her reappearance. Miss La Rue is now completely free from the self-consciousness that has hampered her previous performances in the city, and she sings, dances and sartorizes with the ease compatible with her position as a star. Before fortune smiled on her, she was once a page in one of Julia Marlowe's companies.

CRAWFORD.—What every one of the audience each night at the crowded Park Theatre speaks of on leaving the playhouse, or thinks of if he doesn't speak, is the dancing of Clifton Crawford, the feature of *The Quaker Girl*. Mr. Crawford was born in Edinburgh April 2, 1876, and was educated in the public schools of that city. His debut on the stage was at the age of six, when he appeared as solo pianist in a theatrical organization managed by his father. At twelve he went with his parents to New Zealand and Australia, where he did Highland dances. After a time in the English Music Halls he tried America, but gave up the stage while here. He turned his hand to whatever offered. After five years he appeared in 1901 in *My Lady at the Victoria*. He then went with Foxy (Grandpa), *The Jewel of Asia* and for two seasons with *Mother Goose*. Three years of vaudeville led to the great success in *The Three Twins*, which brought him to his present halting distance of stardom.

PEARSON.—Virginia Pearson, now appearing as the Vampire in *A Fool There Was*, with Robert Hilliard, was born in Louisville. She first "went on" in 1905 in the chorus of *Little Johnnie Jones* with George Cohan. Later she understudied Dorothy Tennant in the Savage production of *The Stolen Story*. Her first part of any magnitude was Lelia in *Under Southern Skies*, and this led to an important engagement as leading woman of Arizona. She was associated with Alberta Gallatin in stock work for a period, and is now playing her second season with Robert Hilliard in the play founded on the Kipling poem. Her exceptional beauty and the sureness of technique which hard work has given her, make her characterization a powerful successor to the work of those who have played the role before her.

AUSTIN.—Mrs. Mary Austin published a finely written article, *Why the New Theatre Failed* in the *American Magazine* for October, in which she diagnosed the problem of the great theatrical venture with incisive skill. Mrs. Austin was quoted in a periodical recently as advocating the establishment of a municipal



Davis and Sanford.

GRACE LA RUE

pal matchmaking bureau. The idea, in its essence, is not so bald as its name sounds; the proposition is merely to have a means provided by the city by which young people may mix socially with a large number of their kind, so that when the selection for marriage comes it may be made from the broadest source possible. Mrs. Austin avers that the divorce situation will be greatly ameliorated by this procedure. The *Arrow Maker* fared ill at the New Theatre last year because of the artistic error made in applying the modern method of broad, classic acting to a play the quintessence of which was at odds with such a method. Its human and poetic qualities have been recently realized by the Playgoers' Society of Los Angeles, which presented the drama with Annice Campbell in the role of the Chisera, played in New York by Edith Wynne Matthison.

DEATH OF MRS. McKEE RANKIN.

Mrs. McKee Rankin, known on the stage as Kitty Blanchard, died at her apartment in the Hotel Belleclaire in New York on Dec. 14. Mrs. Rankin was alone at the time and the coroner pronounced her death due to cerebral hemorrhage. Mr. Rankin discovered her body in the bathtub, into which she had fallen when stricken.

Mrs. Rankin's first appearance on the stage was in 1857, at the age of ten, as a dancer, under the elder John Drew, in *The Nalad Queen*, at the National Theatre. During the Civil War she danced between acts at John Bates' Theatre, in Cincinnati. Her first speaking part was in *The Secret*. She worked in stock several years, notably at the Commercial Theatre in Boston with E. L. Davenport and his daughter, Fanny. There she met Arthur McKee Rankin, and they were married.

After an absence from the stage, she originated the role of Henriette in *The Two Orphans* at the Union Square, Kate Claxton playing the blind sister. The Rankins then performed *The Danites*, the dramatization of Joachim Miller's *The First Families of the Sierras*, produced at the Broadway, which is now Daly's, in 1877. Mrs. Rankin's Billy Piper in that play is now a stage tradition. The piece ran in London for one hundred nights. In 1883 Mr. and Mrs. Rankin built Rankin's Third Avenue Theatre, opened by Joseph Jefferson in *Rip Van Winkle*. Mrs. Rankin appeared much in vaudeville. Her last Broadway role was the boarding-house keeper in *The Girl and the Judge*, which Annie Russell played in 1902. Mrs. Rankin was soon after obliged to leave the stage on account of ill health, and hoped to return this year with her husband in a vaudeville sketch, *Peace on Earth*.

Mrs. Rankin's funeral was held Sunday afternoon at one o'clock from the chapel at 307 West Fifty-first Street. Delegations from the Players, the Lambs, the Elks and the Actors' Fund were present. Besides her husband Mrs. Rankin leaves two daughters, Gladys, who is Mrs. Sidney Drew, and Phyllis, the wife of Harry Davenport.

ANNOUNCEMENT.

Owing to the performance by the American Academy on Dec. 22, there will be no members' meeting at the Society rooms of the Alumni on that day. On the 29th, there will be a meeting from three until five, of which particulars will be announced later. The President, Laura Sedgwick Collins, desires in this way to send Christmas Greetings to THE DRAMATIC MIRROR, the Academy, and to all members of the Society.

PLAYERS APPEAL BARRY CASE.

Notice of appeal to the Court of Appeals has been filed by the Players' Club in the suit brought by Richard Barry, the writer, for reinstatement, in which the Appellate Division decided for Barry by a divided court.



Brewer, N. Y.

SOME OF THE PROMINENT GUESTS AT THE AMERICAN DRAMATISTS' DINNER AT DELMONICO'S, DECEMBER 10, 1911

- 1 William H. Crane
- 6 Mrs. Charles De Kay
- 11 Channing Pollack

- 2 Martha Norton
- 7 Harrison Gray Fiske
- 12 John Luther Long

- 3 Joseph H. Brooks
- 8 George H. McLeod
- 13 Preston Gibson

- 4 Mrs. Fiske
- 9 J. F. C. Clarke
- 14 Porter Emerson Brown

- 5 Augustus Thomas
- 10 Rupert Hughes
- 15 Edward Sheldon



THE MATINEE GIRL



CHRISTMAS has begun.

For, as every player and friend of players knows, to an actor on tour Christmas begins two weeks before the Natal Day. Since the delivery of mail in small towns is very uncertain, it is continued until New Year's Day, when the probability is that his last laggard gift has been forwarded to him for the last time and overtakes him while he is making his good year resolutions, and before he has begun to break them.

An advance man who has gathered the alternate snows and dust of many winters—just now it's dust because he is touring the far South—told me of his first Christmas on the road. It was in Charleston, W. Va. "I didn't know a soul," he said. "They have a custom in the South of ushering in Christmas by firing off guns and revolvers. In fact, down there they make as much noise on Christmas as we did here on the Fourth of July, before the Anti-Noise Fourth agitation began. A fellow that sat across the table from me at the hotel invited me to go to a little local club to witness the ushering in of Christmas. It was ushered in. For one lone constable of the place walked out into the middle of the main street and fired off his revolver once. That was all there was to Christmas except the lonesomeness of it. I was the only guest left in the hotel, and there was not even a show at the one theatre that night."

Another typical Christmas a company spent in travel to the next stand, where it was to play that night. Some of the girls of the chorus went out and bought holly and cedar from street vendors, and dashed into a ten-cent store and bought gifts for all the company. The wreaths they hung at the car windows. The trinkets were distributed with smiles. "It didn't amount to much but it gave a semblance of home life," said the narrator of this little tale.

Four girls in one company went out after the play and bought two glasses of claret and some sandwiches and had a little feast of their own at the hotel. The intention was good, but the fact that the girls all wept from homesickness marred the gayety of the occasion.

Lillian Russell, while on tour, often omits her Christmas matinee and gives a dinner to her company in her private car. There is a plum pudding for which she has sent to England three months before. There are toasts to the absent ones, including the manager.

Genee gave a Christmas feast to her company on the stage, setting up again the big tree that had been part of one scene. So with Rebecca of Sunnybrook Farm, Kate Douglas Wiggin, the author, playing Santa Claus. In fact, in most of the Klaw and Erlanger companies, the celebration of Christmas is an institution.

Robert Edeson and his wife, who travels with him, will celebrate Christmas as they have the day of general joy, in their villa at Strongheart, ever since their marriage. Mr. Edeson is resting this week, and Christmas will be celebrated at the Sag Harbor home on Sunday.

"There'll be a week of life as we like it," his pretty, young wife said to me; "with log fires and apple jack, and riding through the woods and a tree cut from our own woods by Bob himself."

Between rehearsals and his wife's cruelly forcing him to accompany her on her Christmas shopping tours, which he assures me have left one night stands far behind in the misery race, Otis Skinner is somewhat worn and cries out against a day which he declares is "The great annual swap."

Wilton Lackaye was once moved to write of the seamy side of Christmas, that is the side spent away from home, these verses:

O lords of hearths and dames of homes,
Whose joy of this time speaks
In the ringing of your laughter, in the holly of your
cheeks,
'Twixt the oysters and the coffee let a cheerful toast
be drunk
To the player's poor Penates
In the top tray of his trunk.
While children of an older growth their youngster's
antics view,
And in baby frolics sharing their lost fable-faith
renew;
While peace of home and mirth of fest are found on
every hand,
We've the dank insult called dinner in a Western
one night stand.

Kitty Cheatham will give old favorites, and novelties that are sure to become such, at her usual Christmas recital on Tuesday. One of these is a Christ-



Watts. N. Y.

JULIET SHELBY

In The Littlest Rebel

mas poem written especially for her by the author of "The Golden Age." A short story of the late Count Tolstoi's, adapted by herself; a musical arrangement of "Christ's Eve," the music written by Harry Farjeon, grandson of Joseph Jefferson; "Thyme and Lavender," a cycle of songs by the authors of "Pinkie and the Fairies," and several manuscript songs, are among the latter.

"Betty" and "Peggy" are the youngest Shubert girls. "Betty" is dashing and always surrounded by men. "Peggy" is sugary and shifts her sweethearts. Both are saucily interesting young persons.

William H. Crane likes the society of the young. He says he doesn't mind talking with the old if they don't act old. On his inevitable summer trip to Europe he foregoes first and last with the youngsters aboard. His telegram to Lillian Russell on her birthday was characteristic.

"Have no more birthdays. I don't. Birthdays are blunders."

Walter J. Kingsley, the quick, rivals the adjectival splendor of Tody Hamilton. His announcement of the opening of the new Folies Bergere contains "orchidaceous" and other awe-inspiring adjectives, and the exotic noun well known to New Orleansites and few others, lagnappe, which in plain Knickerbocker is "full measure." Mr. Kingsley sends the startling news that the "decorations are in the cool and reserved style of Adam."

Grace Filkins, out of her experience as the first Josephine in the juvenile Pinafore company, spoke feelingly at last week's meeting of the Stage Children's Christmas Festival committee, of the needs of children in companies.

"We had a governess, a lovely woman, who taught us deportment and the languages beside the common school branches. There should be some such person in every theatrical company that has child members. And a child should be compelled to go to school when not playing. The manager should be held responsible for the carrying out of this plan. When this is done, and the public knows it, sentiment against the child on the stage will disappear."

The committee has its last meeting next Friday when the donations of late contributors will be counted and final arrangements for the festival of New Year's Eve at the New York Theatre will be made.

Small Juliet Shelby startled the fellow members of The Littlest Rebel company by a whispered assertion before going on in the first act of the war drama. "What did you say, dear?" anxiously asked Miss Mamie Lincoln, comedienne of the cast as the little near-star came off after a scene.

"I said that I am growing terrible fast, and my talents are getting bigger everyday."

Miss Lincoln looked commiseratingly at the child actress. "The stage does spoil 'em," she sighed.

Juliet's grandmother cross-examined her. "Juliet, I never heard you say anything conceited before. What do you mean?"

"I heard a lady say that," Juliet placed her hands on her hips and swaggered across her dressing room. "She was a show lady and a property man asked her how she had got a part in the new show. She walked just like this and said: 'By my talents, of course.'"

"Juliet," asked her relative desperately, "what do you think talents mean?"

"Talents, grandma, are hips."

Beverly Sitgreaves summed up a Broadway musical comedy in two sentences. "It's good enough; but like a lot of plays it has places where you lean back and think about your laundry."

Will Courtenay's earliest stage training was given by a late star who taught him to stand with his back to the audience while the star made his points. That back-to-the-audience attitude became a habit until Daniel Frohman, with an exclamation, broke it: "My Dear Mr. Courtenay," he began soothingly, "You haven't such a very unpleasant face. The audience will survive if you turn it to them once in a while."

A disappointed actor turned from Sunny Lane, for it is an unwritten law that everyone must smile on Broadway, and bore his lengthened countenance and indigo veins of life along Fortieth Street to Bryant Park. Arrived there, he stood before the rear elevation of the new Public Library and vigorously profaned.

"What's the matter?" asked the park custodian.

"I've got a toupee," began the actor.

"That any kind of a disease?"

"No, no. It's a glorified wig. It's a mighty fine toupee and makes me look fifteen years younger. I've been a leading man for ten years, thanks to that toupee. It was so natural. This morning I got a letter from a manager who wanted me for a good part in a promising play."

"Too bad," he said when he had looked me over. 'This part calls for a baldheaded man.' Triumphantly I jerked off my toupee, showing my naked dome. The manager shook his head. 'No,' said he, 'it won't do. I don't want that kind of a bald head.'"

Sammy Myers, the smiling sphinx, who has long been manager for various Frohman companies, was implored at a recent luncheon to tell a story.

"I don't know any," said he who is admirably called Silent Sam.

"Oh, yes, you do, Mr. Myers," reminded Dorothy Donnelly. "Don't you remember when one of my stage frocks required new ruffles and I complained of the bill. 'Forty dollars for ruffles; why, that's awful,' I said, and you answered: 'Never mind, Miss Donnelly, I was at the market this morning and noticed that t-ruffles are very high.'"

Why Frances Stevens, that young actress of so placid face and serene manner is known in family and friendly circles as "Pony" Stevens baffled mere conjecture. The other day she paused amidst a fevered rehearsal of a vaudeville sketch to tell me.

"That name is one of my youthful follies," she sighed. "I used to argue with managers. One of them said to me: 'You kick as hard as my pony.' The trait has vanished but the name sticks."

William Hammerstein, like Arthur, inherited the great Oscar's quiet love of a joke. 'Twas the hereditary current that swept him on to wreak near disaster upon Percy Williams. Falling upon the vaudeville magnate he was ushered into an empty office and asked to wait a few minutes. While waiting he pounced lingo like upon a handkerchief bearing Mr. Williams's initials.

Carefully he traced above those indisputable letters "I. O. U. \$1,000,000."

THE MATINEE GIRL.

THE LONDON STAGE.

Kit—Outlawed—The Good Samaritan—The Soul of the World—Censored Plays—Announcements.

London, Dec. 9.—On Nov. 20, at the Royal, New-castle, a competent cast produced Kit, a drama in a prologue and three acts by Douglas Murray. Kit is another one of those forgiving heroines who finally acquires happiness through forgetting her husband's infidelity. Dexter Revelle, a painter, had married her through gratitude, because she had furnished him means to finish his education, but his gratitude had not prevented him from establishing a ménage in Florence, Italy, for his bigamous Contessa Caremme and their two children. When Kit learned of this family, she visited them, meeting her astonished husband there, and rousing the Contessa's suspicions. Being informed by Dexter that Kit was his wife, Caremme tried to murder him with her handy stiletto, and then departed with another gentleman who had been importuning her for some time. So, Dexter returned contritely to Kit, who forgave him and adopted his two children as her own. Owing to the capable cast, the play was well received. Herbert Sleath as the little man, Ellis Jeffreys as the magnanimous Kit, and Adeline Bourne as the Italian woman, gave spirited performances. They were well supported by A. G. Onslow, Wm. F. Grant, Hubert Druce, Fredk. Culler, Herbert Dansey, Reginald Dane, B. W. Murray, Hetta Bartlett, Christine Rayner, Eva Killick, K. Hoyle.

London ladies have taken another shot at suffrage from the footlights, but it cannot be said that they hit anything in particular, because the characters are ridiculously overdrawn. Outlawed, as it is called, was written by Alice Chapin and Mabel Collins, and was produced at the Royal Court Theatre on Nov. 23. Beryl Marchmont deserted her husband because he unflatteringly considered her a piece of private property, and took to the stage, where she happened into a company in which her double was a member. The double, Clara Dering, was fleeing from justice which overtook her just as the deserted husband turned up in search of Beryl. Owing to the extraordinary resemblance between the two girls, justice claimed Beryl, while the husband took charge of Clara. So Beryl went to prison, and all but to the gallows, rather than disclose her identity; but Clara's conscience finally smote her—or perhaps her newly acquired husband did the act—and she confessed. Then Beryl's spouse and father had a combat which resulted in the immolation of the villain, and Beryl's freedom to marry another fellow, on whom she had her eye. Mrs. Chapin produced the play and appeared as Hannah. Elsie Chapin was the harassed heroine Beryl, as well as the double, Clara. Frederick Victor played the horrible husband, and Frank Bayly did a good bit of character work as the father. Guy Leigh-Pemberton made a pleasant enough fellow of the artist who was wicked enough to marry the strong-minded heroine. Others were Agnes Imlay, G. T. Lambert, Muriel Johnston, Amy Blotch, Frederick Victor, J. M. Napier, Allan Jayes, Stanley Roberts.

C. Vernon Proctor produced The Good Samaritan, a melodrama from his own pen, on Nov. 20, at the Royal, Edmonton. All of the types of unmitigated righteousness and steadfast villainy stalk through the three acts, after the ancient custom of their kinds. The heroine, Lady Marjorie Wynberg, barely escapes matrimony several times, but is finally turned over to Jack Boddington, the man of her choice, who has proved her salvation as often as the author could contrive. Her father, Lord Wynberg, tried to precipitate her into the arms of Albert Sphinx, his rascally overlord in promoting a good-for-nothing mine called The Good Samaritan, while Mr. Sphinx's brother, Arthur Settle, tried wooing her on his own account. The younger Sphinx, Alfred by name, carried on a similar campaign against Nellie Boddington, the hero's sister, who was finally saved for her faithful Peter Primrose. Two kind comedians, Jess Muller and Joshua Quartermaine, had a hand in this, for they preserved Nellie from starvation on the streets. The cast, which acts with considerable animation and one might say broad effects, includes Raymond Dudge, Charles Lewis, Percy Hewitt, Harry M. Turner, Charles Siddons Kemble, Stuart Bolton, William Hammond, Will B. Herdoff, Robert Peel, C. Vernon Proctor, Amy Nudd, Jannie Bath, Beatrice Hone, Carrie Moss.

At the Imperial Institute, under the auspices of the

University of London, on Dec. 1, Mrs. Percy Dearmer's mystery play, The Soul of the World, was presented. Although the performance was entirely unobjectionable, it introduces Biblical characters and scenes, contrary to one of the tenets of London censorship. The settings were simple and the treatment of the theme was reverent. Lines are delivered more like declamation than like drama, and are accompanied with music by Martin Shaw. The Marya, Simeon, and Elizabeth are introduced at the well in Nazareth; then follows the annunciation and the magnificent in Bethlehem, the manger, and the hill of Calvary and its cross. In the prologue, Eternity foreshadows the overthrow of Time, and in the epilogue, Time acknowledges his defeat. The cast includes many well known names, such as Lillian Brathwaite, James Hearn, Rathmell Wilson, Clarence Derwent, Gordon Bailey, Kenyon Musgrave, H. A. Saintsbury, Henrietta Watson, Florence Farr, Helen Hays.

Pains and Penalties, which was banned by Mr. Redford last Winter, was read by the author, Lawrence Housman, at the Savoy Theatre, on Nov. 26. Although it cannot be publicly performed, Mr. Housman does not intend that it shall be forgotten.

The Foolish Virgin, which was scheduled for the Coronet on Nov. 20, did not escape the censor. It was not considered a healthful addition to English amusements, and consequently was not permitted to demoralise the public until Nov. 23. On that occasion the public decided that it would take something more than The Foolish Virgin to contaminate them.

On Dec. 3, the Play Actors produced The Celibate, by Raymond Needham. It concerns the entanglements of a young barrister with a "vivid woman," and his salvation by a girl. The three roles will be played by Jackson Wilcox, Juliette Mylo, and Ruth Parrott.

Romeo and Juliet finished its run on Nov. 22, and Fred Terry and Julia Nielson are planning to revive Sweet Nell of Old Drury at the New for Christmas. Lady Windermere's Fan closed at the St. James' on Dec. 1, where rehearsals are under way for Bella Donna, the dramatisation of Robert Hichens's novel. The Pink Lady, from America, is scheduled for the Globe, on Jan. 8. Charles Hawtrey will revive A Message from Mars, on Jan. 9, at the Prince of Wales. Joseph Beecham will produce The Golden Land of Fairy Tales on Dec. 14, at the Aldwych.

Madame Yavoroka is winning approval by her series of matinees at the Kingsway. She is giving A Doll's House, and Gorky's drama, The Lower Depths. The latter is translated by Laurence Irving.

Hop o' My Thumb will replace The Hope at Drury Lane on Dec. 6. Peter Pan will be revived for the eighth time on Dec. 26, at the Duke of York's, following close after What Every Woman Knows.

Cyril Maude put on The Price of Coal, a sketch by Harold Brighouse, and Christina, a Scotch play in three acts by Laurence Therval, at the Playhouse on Nov. 28. In the shorter play appeared Kate Moffat, Watson Hume, Louise Gourlay, Lola Duncan. In the cast of Christina were Elsiebeth Dudgeon, Agnes Bartholomew, Jean Turnbull, Jean Fitzgerald, Nellie Greif, George Tawde, Walter Roy, Kenneth Black, Duncan Tovey, William Black, Nancy Blackwood.

Maurice Farkas, in Night Birds at the Lyric, is a welcome addition. Recently he has been having marked success at the Palace with two songs, "For a Little Love" and "The Charms of Lulu," by Eustace Ponsonby.

PROFESSIONAL WOMAN'S LEAGUE BAZAAR.

The Professional Woman's League held its annual bazaar at the Waldorf-Astoria on Friday and Saturday. The fair was started off by Marie Dressler, who opened it with a characteristic speech. The handkerchief booth was presided over by Amelia Bingham, the president of the organization. She disposed of much valuable linen, some of it from the wardrobe of Empress Josephine, which was auctioned off at a high figure. Another handkerchief was sent by Amy Leslie, who got it at a concert in Chicago from the hand of Melba. It was sold in its mused condition.

Lillian Russell had charge of the tea-room and dispensed tea at fabulous prices in cups donated by famous people of the American stage, including David Warfield, George Arliss, Lew Fields, John Drew, E. H. Sothern, Julia Marlowe, Arthur Forrest, William Farnum, and Miss Russell herself. The buyers of the tea kept the cups. They sold at prices reaching \$50. There was a doll booth where dolls dressed in the characters of several of our leading actresses were disposed of. Emmy Destinn had one there in the

character of Minnie, the Girl of the Golden West, which was the most beautiful doll present. "Julia Dean" was sold for thirty dollars and all the others were equally remunerative.

Marie Dressler kept the crowd buying and was a prize auctioneer. The vaudeville bill furnished under the direction of Mary Shaw was composed of none but top-liners. Annette Kellermann had no tank to dive in, so limited her activities to toe dancing. Donald Brian sang several songs, and Melville Ellis did his vaudeville turn on the piano. Clifton Crawford made his usual hit with his dancing, and Lydia Barry, Emma Carus and many others contributed. Chief among these was Ray Cox.

The Beauty Booth was presided over by Kitty Gordon, assisted by Amelia Summerville. The whole affair was a gorgeous success, and reaped a big sum for the League fund. Mrs. S. Ludlow Neidlinger acted as general manager.

JAMES K. HACKETT MARRIED.

The marriage of James K. Hackett and Beatrice Mary Beckley was announced in Milwaukee on Dec. 16. For several years, Miss Beckley was with Mr. Hackett in The Walls of Jericho, John Gladye's Honor, and Samson, playing the leading and minor roles in various productions. The wedding occurred after the matinee of The Grain of Dust, in the office of Fred Lorenz, a lawyer. Mr. and Mrs. Hackett went to St. Louis that night, and after a week's engagement will return to New York. Mr. Hackett was divorced from his first wife, Mary Mannering, in January, 1910, and she subsequently married Frederick E. Wadsworth of Detroit.

BOOK REVIEW.

MONA, an opera in three acts, by Brian Hooker. Published by Dodd, Mead and Company, New York, 1911.

The ten thousand dollar prize opera, for which Professor Horatio Parker, of Yale University, wrote the score, rejoices in a libretto distinguished by unusual poetical qualities. Many passages rise to such heights of dignity that they seem well suited to the Wagnerian style, which Professor Parker is said to have adopted in treating this libretto.

The apparent conflict of love and duty furnishes the theme of the plot, and the tragedy consists in the discovery that the two forces were not really in opposition. Had Mona listened to the wooing of Gwynn, she would have saved the Britons, for Gwynn was the son of the Roman general by a British wife. Brought up as a bard among the Druids, he fell in love with the Princess Mona, who was incited by Arth, her foster-father, to lead the native tribes in insurrection. Swayed for a moment by Gwynn's love, she summoned her followers when he started to tell her that he was a Roman, but she finally bade him go unharmed. Later, finding that he had led the Roman forces, she killed him with her sword, only to learn too late that she had thus condemned her countrymen to the inexorable hatred of Rome.

Brian Hooker, the librettist, has written in blank verse, except the tribal chorus closing the second act, which is in varying kinds of dimeter—dactylic, anapaestic, trochaic, and amphibrach. For salient points he has chosen Mona's description of her vision, her investment as leader, her moment of irresolution between love and patriotism, the death of Gwynn at her hands, and her final surrender. Ornate rhetoric has been taxed in the vision, with the result that this particular passage sounds more appropriate for reading than for musical setting. This in all its verbal incrustation is the least lyrical section of the libretto. The scene between Mona and Gwynn in the second act exhales the ravishing fragrance of languid love and has possibilities that inevitably recall the parallel scene from Tristan und Isolde. The weird tribal ceremonies, the frenzied climax resulting in Gwynn's death, and the rather bleak enforcement of the tragic theme which follows, show Mr. Hooker in a variety of moods, and all of them effectively expressed.

The rich feeling for color marks not only his poetry, but also his directions for stage settings. Arth's hut, a Druid circle, and a plateau overlooking a Roman town, are described in detail and yet with an eye for the large effects as well. The staging offers to the Metropolitan Opera House opportunities for scenes as beautiful in their sombre and barbaric splendor as anything ever done there.

HELEN WARE

(Continued from page 5.)

"You'll have to have that man made to order." "I haven't time to weep for him," laughed Miss Ware. "I must save all my tears for Ethel Toscani. One day I asked Dorothy Donnelly if she never wept herself dry in Madame X. 'Of course I do,' said Miss Donnelly. 'I have to think of something and that I have read, or else pick out somebody in the front row to play to.' Then, Ellen Terry, you know, declares that she has to think of stained glass windows. Like them, I am never satisfied unless I actually feel sad, for I am not a trickster, and that is what makes an emotional role so terribly wearing. That's why an actress gets fagged out and must draw on some external stimulus to keep her balance."

As she spoke, Miss Ware's face suddenly looked tired and sad, an unexpected transformation from the cheerful person she appeared when she entered the room.

"The worst strain of all," continued the actress, brightening, "is the necessity of playing a tragic scene

when you want to laugh. Perhaps the stage cat has rambléd into view of the audience, or perhaps you have a joke with somebody else in the scene; any trivial incongruity will start your mirth, and just because you can't laugh and have the matter over, the desire to laugh becomes stronger and stronger until it is a physical torture. Bite your lips and clinch your hands and think of a holocaust of all your friends, but it does no good. A man that used to be with me always had that effect, and I tell him now that I wouldn't let him back into my company to play a serious scene if his whole career depended upon it."

This same man appeared later and, as Miss Ware was singing the praise of garlic dressing for salad, explained that she liked it because she was a strong emotional actress. Miss Ware has considerable justification, it seems, for her attitude toward him.

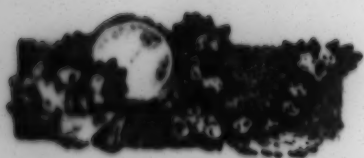
"What I want to play now," said Miss Ware, "is a sort of Pinero comedy with a smashing dramatic

scene in it. I also want to do another gypsy role like the one in The Road to Yesterday. Give me a Pinero gypsy and I'll be happy. I have plenty of plays sent me to read, and I do read them faithfully, although it takes a great deal of time. It doesn't seem fair to an author to skim through a manuscript with half an eye, so I am apt to keep them until the poor authors must wonder what has become of their masterpieces. But I don't feel like reading them now, and it's nearly dinner time, so let's go out for a little hike up and down the Drive."

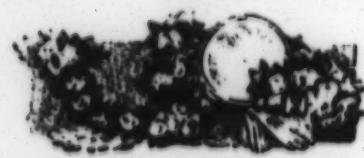
Acting on her suggestion, we hiked. And the rest of the interview—which wasn't an interview at all, but just a human conversation—was a conglomeration of Kipling, Enoch Arden, The Ancient Mariner and other topics more or less remotely related to a crystalline winter sunset over a coldly silver river, and distant blue hills whereon bloomed specks of light like a bed of hyacinths.

CHAUNCEY L. PARSONS.

WINTER GARDEN—Gaby Deslys in Vera Vlo-
dette—5th week.



REFLECTIONS



Miss Katherine Goltzer, who appeared for the first time in America with the Russian Ballet yesterday afternoon at the Metropolitan Opera House, had to obtain special permission from the Czar to come to this country, and must be back in Russia by Jan. 15.

A daughter was born Dec. 4 to Mr. and Mrs. Trevor A. Ashton, of Seattle. Mr. Ashton is treasurer of the Lido Theatre in that city.

Miss Marlow, who is Mrs. W. B. Taylor in private life, has purchased a house at Lenox, New Rochelle, for \$50,000.

Miss Douglas Fairbanks was attendant to the bride of the marriage of Gladys Sully, daughter of the cotton broker, Daniel J. Sully, to George H. Mahlostedt, at Watch Hill, on Dec. 17. Mr. Fairbanks was one of the brides.

Twelve hundred dollars was sent on the American Express by Giltner last week by the twenty-five Arabs who left their homes in America to take part in the production of the Garden of Allah at the Century Theatre. It is an appropriation for the celebration of the Mohammedan New Year, which falls this year on Dec. 23.

Arthur, formerly of the Beverly-Grumet company, has closed his season with the House Next Door.

Edna Miller, a well-known legitimate actor for years, was stricken with paralysis at her home in West Thirty-seventh Street on Dec. 9. He was taken to charge by the West Side Society and placed in Bellevue Hospital. He was last playing with Roland Wood and company in vaudeville.

John Guerin, who is on a committee with Joseph M. Quinn to select beautiful blondes, says that America is tending toward a distinctly new type of beauty which might be called a blonde Greek type.

Many out-of-town agents of the Appleton Publishing Company, who are in New York for their annual conference, attended the performance of The Little Millionaire at the George M. Cohan Theatre last Tuesday night.

A daughter, Helen Mahopace Homer, was born to Helen Homer and Madame Emma Homer of the Metropolitan Opera company on Dec. 12.

Andrew's Imperial Russian Court Ballet, which made its farewell American appearance Thursday afternoon at the Casino, The orchestra called on Friday.

A divorce was granted to Mrs. B. Selwyn from Vincent Bryan, song writer, last week. Mr. Bryan, who is the author of "Sweet Home," "Yule Home," "The Song of the Sea," and "The Song of the Sea," composed the song when it was begun a week ago.

A benefit performance is to be given at the New York Theatre on Jan. 30 for the relief of Yed C. Schriver, the aviator, killed recently at Ponce, Porto Rico. One-half of the proceeds will be given to Mrs. Schriver; the other half will go into the treasury of the Aeronauts' Fund Association.

Mrs. Sol Smith has announced the marriage of her daughter, Mary Elma, to Frank Winship Hedding, on Dec. 8, at Christ church, New York.

Madame Lillian Nordica celebrated her fifty-second birthday last Tuesday.

James Wallace McKenzie, an old English actor, was found destitute in Buffalo on Dec. 9.

The inhabitants of Biskra, the town depicted in The Garden of Allah, have applied to George C. Tyler, of Liebler and Company, for a moving picture production of the play now running at the Century. If they have the expense, their request will be granted.

Carrie Reynolds, recently seen in The Red Room, is surpassing the distinction she won with that organization by her portrayal of the prima donna contralto role in John Cora's latest musical offering, Jacinta, which is soon to receive its New York premiere.

William H. Stanley, an old-time performer, agent and manager, has abandoned the theatrical field and has been appointed division superintendent of the preferred stock department of the Eastman Realty Company, a \$450,000 corporation, with principal offices in the Marbridge Building, Broadway and Thirty-fourth Street.

W. B. Patton is meeting with success on the Orpheum Circuit in his quaint comedy, Apple Blossoms.

Maelyn Arbuckle will open in a new sketch, The Reform Candidate, at Chase's Theatre, Washington, on Christmas Day. The play was written by himself and Edgar A. Guest. Mr. Arbuckle's supporting company will consist of Sydney A. Cushing, Evelyn Whiting, and Lance Burritt.

Harry Belcher, for several years advance agent for Henry H. Harris and more recently with the Authors' Producing Company, has been engaged by William Fox as assistant general manager and press representative for the seventeen vaudeville and stock theatres which Mr. Fox controls in Greater New York.

Edward Poland, of the Southern Theatre, in Columbus, O., last week caused the arrest of Edward Boring and Thomas P. Hoar for publicly performing for profit a dramatic composition without the consent of the author. He declares that he is the author of The Iceman, a sketch which the defendants have been acting in on the Keith Circuit. The play was written ten years ago, and was then called What's the Use?

A vaudeville programme of acts all new to New York audiences is being presented

this week at Keith and Proctor's Fifth Avenue Theatre. It is said that this is the first time in many years that the innovation has been attempted.

Jan Kubelik has invested over \$300,000 in real estate in the British provinces of Winnipeg, Regina, Saskatoon and Edmonton. While he was in the city of Saskatoon recently his renowned Emperor Stradivarius did not arrive in time for his concert, so he played on a violin furnished by a piano dealer. His own instrument came on a special train later. The price attached to the borrowed violin has since soared. It is the first time Kubelik has ever been without his own fiddle in a concert.

Members of the May Stewart company, J. E. Cline, manager, were in straits the week of Dec. 9 in Haganville, Ga., when they were dropped from the company without notice and also without carriage. They attached the bus-office receipts, Pygmalion and Galatea was being done.

Edward Waldmann, who with his company has been playing New England and New York State since Labor Day, closed temporarily Dec. 9, and will resume his tour in Dr. Jekyll and Mr. Hyde and The Devil on Christmas Day in the South.

The People's Church in St. Paul has adopted a method of attracting congregations by covering the local billboards with three-sheet posters advertising a special series of services.

The H. K. Fly Publishing Company has acquired from Charles Nirdlinger the novel rights to his comedy, The First Lady in the Land, which Elsie Ferguson is acting at the Gaiety.

Winifred Smith has purchased the dramatic rights to "Queen," the successful first novel of Henry Sydney Harrison. It is reported that he paid \$1,000 for the dramatic rights. He will begin work on it at once, probably for a Spring presentation.

Lawrence Bea, playing Prince Carlo in The Quaker Girl at the Park, who retired from the cast a few weeks ago on account of illness, has recovered. He rejoined the company last week.

The adaptation of Pierre Wolf's The Marlonette, now being presented at the Lyceum, is by Gladys Unger. She is an American girl, and next spring expects to have three plays running simultaneously in London.

An injunction in behalf of Bonnie and Nellie McCoy has been secured in Australia by J. C. Williamson restraining two dancers there from appearing as Nellie and Bonnie McCoy.

An additional feature is being introduced into the performance of Peggy at the Casino this week. A song entitled "What's Become of the Girls I Used to Know?"

will introduce the famous Sextette from Florodora, the "Hello, People," number from Havana, and the famous Military March from Florodora. All three of these operettas were written by Leslie Stuart.

Oliver Morosco is staging Richard Watson Tully's latest play, The Bird of Paradise.

A fourth company of Over Night is in rehearsal.

The management of the Academy of Music Stock company, New York, has been compelled to ask for police protection for the leading woman, Priscilla Knowles, owing to the size of the crowds which awaits to catch a glimpse of her after the performance.

The German dialect comedian, Al. H. Wilson, is to appear in January in a new comedy by Cyril Reed under Sidney H. Hillis's management.

The decree of divorce of Mrs. Elsiebeth M. Chester against her husband, George Randolph Chester, author of the Get-Rich-Quick Wallingford stories, has been made final.

An entertainment in honor of the centenary of William Mahopace Thackeray will be given on Dec. 27 and 28, in the Sixty-ninth Regiment Armory under the auspices of the Southern Industrial Educational Association. Tableaux posed by distinguished artists will be given in the evenings, with scenes from "The New-comer," "Vanity Fair," "Henry Esmond," "The Virginians," and "Pendennis."

Wagonhals and Kemper are soon to produce Edward Sheldon's Egypt and Paul Armstrong's The Greyhound.

Eight year-old Vera Berensford, daughter of Captain the Honorable Henry Berensford, and niece of Lord Dunsley, will sail Dec. 16, from Liverpool, for a fortnight's holiday visit to her mother, Kitty Gordon. The child, who has frequently been called the most beautiful child in England, will make the eight-thousand mile trip under the chaperonage of her governess and her maid.

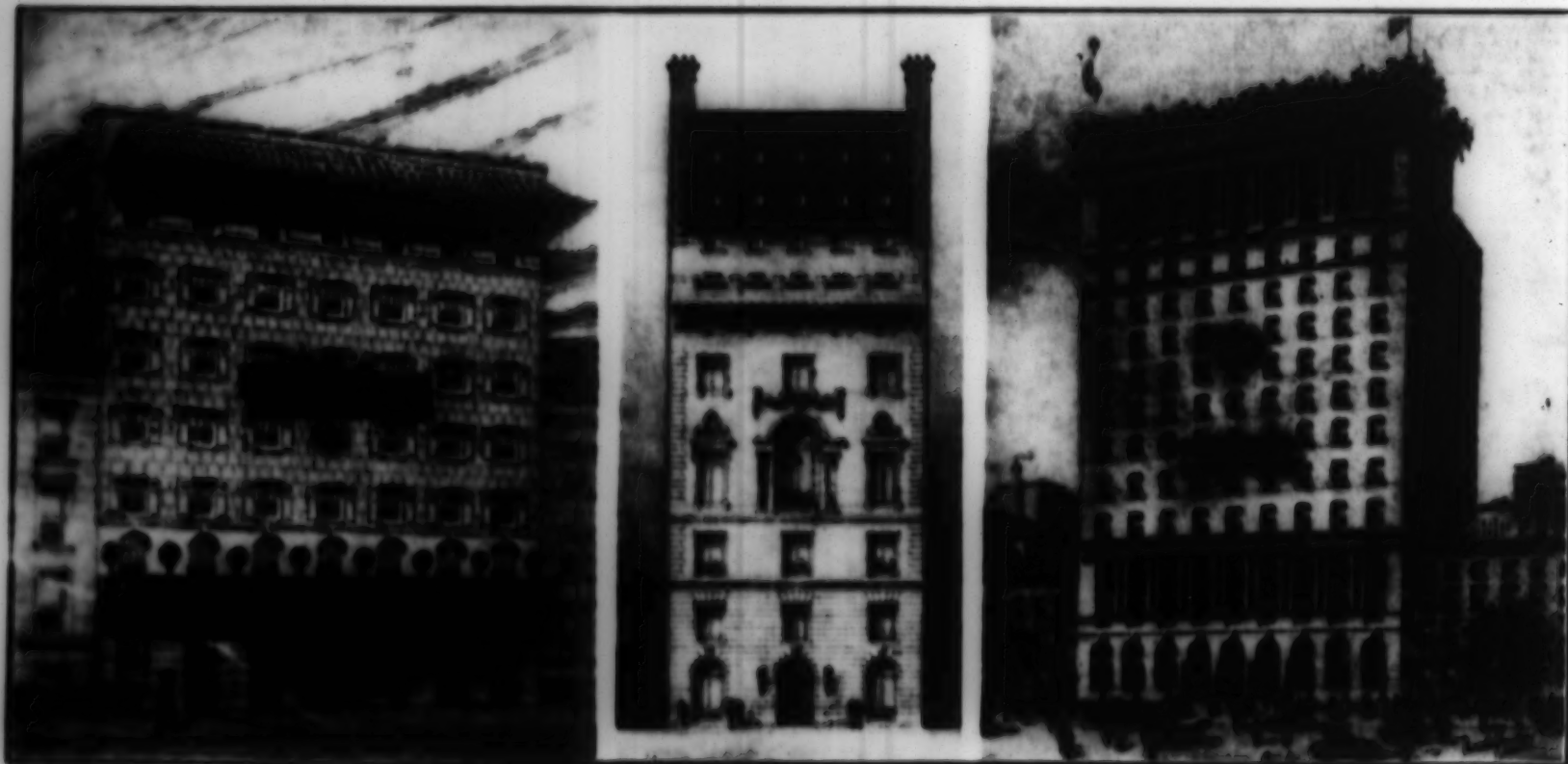
Fletcher Norton was granted a divorce from his wife, Valiska Suratt, by Supreme Court Justice Gay on Dec. 9.

The Star Music Hall at Fort George was destroyed by fire on Saturday night, Dec. 9. It was the oldest of the Summer amusement resorts at the fort.

The receipts of the Chicago opera so far this season are \$100,000 in excess of what they were for the corresponding period last year. The financial success of Dippel's undertaking is assured.

Helen Ryerson, playing on tour in The Concert, has retired from the cast because of the serious illness of her little daughter.

Several of the local Scotch societies attended the performance of Little Boy Blue on Dec. 10, dressed in Highland costume.



White Room

Pylon

Elms

NEW CLUB HOUSES IN NEW YORK



Hoffert, Chicago.

JAMES DURKIN

MAUDE FEALY IN THE RIGHT PRINCESS

The Right Princess, a dramatization of Clara Louise Burnham's book of the same name, closed its season at the Ziegfeld Theatre, Chicago, after a run of four weeks, owing to various disagreements between the producers and parties concerned. Maude Fealy and James Durkin have se-

cured the rights of the play from the author and also the production, and it is their intention to produce the play in the Spring. At present Miss Fealy is playing in The Boss and Mr. Durkin has returned to Salt Lake City, where he has long been a favorite, to fulfill a stock starring engagement at the Garrick Theatre.

The following is a notice of the play by Amy Leslie, of the Chicago Daily News:

"Clara Louise Burnham has felt a glowing message stir her pen to fruitage in a singular document of beauty and consolation. It is written as if a tingling joy beset the playwright as a chronicler of fresh hope, new ways, braver life and the god-like revel in man's inheritance. James Durkin gives a vivid, almost uncanny, revelation of the boy with Ibsen's Ghosts waving fantastic horrors over him and in his mellow evolution into the higher man without fear and the great light of human kindness and love all about him comes with graphic sanity and firm dramatic uncton."

When The Right Princess had a special matinee at the Bijou Theatre, New York, the New York Tribune spoke of the play in the following words:

"It is so beautiful in tone, so excellent in phrasing that it has a universal appeal, and its success is genuine."

Miss Fealy and Mr. Durkin feel they have secured a valuable vehicle.

TO ADVERTISERS

Advertisers will please note that the next two numbers of THE MIRROR will go to press earlier than usual on account of the Christmas and New Year holidays. Advertisements for those numbers cannot be received later than noon of Saturday, Dec. 23, and Saturday, Dec. 30.

CHICAGO THEATRES

Natoma at the Auditorium—Announcements for Christmas and New Year's—Gertrude Hoffman's Ballet—The Red Rose—Closing Attractions.

(Special to The Mirror.)

Chicago, Dec. 18.—Chicago musical critics reviewing Natoma, the new American grand opera by Victor Herbert, produced at the Auditorium by the Chicago Grand Opera company last Friday, expressed heartiest admiration for the music and lifted this gifted composer into a little higher sphere than he has ever held before. A few of the songs, and among them the most successful, were regarded as rather more of comic opera grade than grand opera dignity. The praise for the singing and acting almost equalled that of the music. An immense audience showed its enthusiasm constantly, and after many repetitions had the stars, Mr. Herbert, Campanini, who conducted, and General Director Diaper before the curtain. Mary Garden as Natoma made it a genuinely great achievement in both the arts of which she is mistress, acting and singing. Expert opinion points to the fact that if Natoma remains in public favor it will be on account of Mr. Herbert's music and Miss Garden's Indian girl. One of the sensational episodes of the performance was a dance by Miss Garden and Frank Priesch, as the crafty Castro. George Hamlin, in the tenor role of the Lieutenant, made a gallant figure and sang with fine voice and keen perception. Carolina White was greatly admired as Barbara and Mario Sammarco was sweeping, bery and picturesque as Alvarado. Another artist who greatly pleased the big audience was Hector Dufrange, who sang the priest, Armand Crabbe and who, with a song that he made one of the most enraptured, Constance Nicot was Kagami; Rosine Galli, Chiquita, and Desire Dufray, the sergeant, Minnie Kerner sang "a voice." San Francisco was sung and acted well by Henry Scott.

Natoma will be repeated next Friday night with Mary Garden and the same cast. In the Spring Maid company at the Colonial, beginning Christmas Eve, are Elgie Bowen, Tom McNaughton, Beth Stone, and Ben Hendricks.

We are told many natives, imported, will appear with Robert Johnson in Edgar Selwyn's The Arab, at Powers's, beginning New Year's Day.

The Majestic is observing the last week before Christmas with Clary Loftus. Madame Simone may not be seen in Chicago this season. She was booked at the Grand Opera House to appear beginning Jan. 8 in The Whirlwind.

Orphan children of the city will be entertained Christmas morning at the La Salle. President Hartman, of the County Board, will be the speaker. Bernard Granville, of Louisiana Lou, will do The Jumping Jack; Eva Fallon, Jora and Glimon; Alexander Carr and Bonnie Tucker, the dancing lesson. Christmas presents will be distributed.

Julia Marlowe, Ethel Barrymore, Caruso, Natanson, Sarah Bernhardt, Harry Lauder, Raymond Hitchcock, Vesta Tilley, Rose Stahl, Maude Allan, Carrie De Mar, Marie Dressler, Bert Williams will be initiated by Clary Loftus at the Majestic this week.

The Laugh of Death, a little play by H. J. Rountiff, a Chicagoan, was produced by pupils of the Chicago Musical College School of Acting last week. The innovation at the school of evening classes has increased the attendance of young people who want to learn acting.

The Whitney Opera House will reopen Christmas afternoon with The Campus, which made a good impression at the neighborhood theatres. Walter De Leon and Miss Muggins Davis will be in the cast.

Herman Lieb is traveling in Michigan with Dora, after playing it for two months in and about New York.

Gertrude Hoffman has added a great deal to the popular appeal of the Russian ballet production by giving her clever imitations and her Spring Song dance. These and the gypsy

ymph number led by the Russians are most enjoyable. A big audience at the Garrick mid-week found them so, and some of the heartiest applause of the season resulted. Another addition to Miss Hoffman's programme since the engagement at the Lyric was the bit of Camille highly idealized, in which Camille bit Armand in the calf and smashed a hat box over his head, any time Miss Hoffman cares to take a rest and play fourteen a week in vaudeville she will find this travesty most serviceable. The amorous Cleopatra and Arabian Nights productions begin and close the programme in the usual talented manner of this lad.

Not only had we Cleopatras ruining a youth and breaking up a happy romance as also full-time entertainment but we also had and still have The Red Rose at the Princess, a romance (?) of a Paris studio. There is a good deal of humor without regrets in this offering, and some of the prettiest music of the season. Valeria Suratt and the women of her co. are dressed gorgeously, and what they do is comparatively undaring, with one exception. This is a costume worn in the last act, one of those affairs of a flying, very short, dark skirt over flesh-colored tights which seem impudent to the last degree. If Mayor Fitzgerald, of Boston, has seen this and not censured it, his reputation has no real foundation. Encore for popular numbers by Miss Suratt, Alexander Clark, Craig Campbell, Maxwell Reynolds, and Minnie Emmett, and Minerva Coverdale are almost innumerable at the Princess. The co. is clever and well chosen, and the production has much of the life of musical successes of a number of years ago. The attendance has been large. Press comment on The Red Rose has been varied and some of it severe.

John Nicholson, who used to be with all fresco players in class, is doing Jekyll and Hyde at the Crown this week. In the special co. are Allen Mathews as Utterson, Walter Freeman as Grew, E. S. Ross as Lanyon, James Mace as Newcomb, George Salisbury as Poel, Patrick Kane as O'Brien, Ann Hamilton as Rebel, Grace Hale as Hettie, and Maud Hillman as Hettie.

Manager Marvin announces to Marriam a failure for his stock Christmas week and Dave Higgins's His Last Dollar in New Year's week. The famous author of Anna Karenina, Count Tolstoy, was shown in and about his estate in E. M. Newman's travels on Russia at Orchestra Hall last week. It is a remarkably clear motion picture of one of the world's great men, and will be of increasing interest in years to come. The rest of Mr. Newman's entertainment was excellent and frequently applauded by a big audience.

At the outlying theatres this week: Haymarket, Lena Rivers; College, Prince Chap; Marlowe, Sign of the Four; Imperial, East Lynne; Alhambra, Montana Limited; National, At Old Cross Roads.

Excuse Me after a run of ten weeks at the Stridebaker, will leave that theatre Jan. 6.

Little Miss Fix-it will follow Excuse Me at the Stridebaker for one week beginning Jan. 7. Alice Lloyd will be in the part played at the Chicago Opera House by Nora Bayes.

Succeeding Little Miss Fix-it, Jan. 14, the new play by Paul Armstrong, The Greenhouse, will be produced at the Stridebaker with an unusually strong company headed by Henry Kolker and including Robert McWade, Jr., Elmer Granlin, Editha Fretter, Otis Jennie, Rustace, Jay Wilson, Edward Condon, Carl Eckstrom, Carl Houghen, Louise Wood, Gladys Murray, Crosby, Littell, and Suzanne Mills.

The big production of The Bohemian Girl by the Alhambra company at the Garrick this week and next includes acrobatics, dances, ballet, farm live stock, army camps and menagerie, many horses, and a "grand opera" chorus.

The Round-Up is back at McVicker's with a good company headed by Hanley Holmes.

IN SYRACUSE

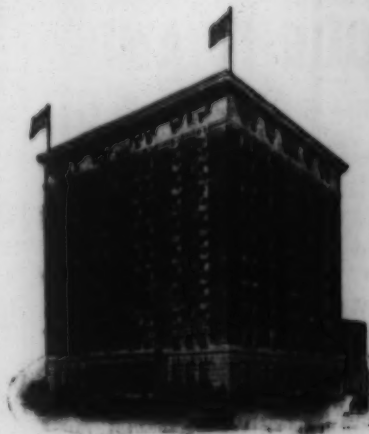
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EUROPEAN PLAN

Direction
F. W. ROCKWELL
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THE ONONDAGA

Tim Murphy was safe in the hands of his friends at Powers's Monday night, and there was a houseful of them. The fact that he had a new play was incidental, and perhaps some of the audience knew that the title was The New Code. The play was some time to be a sort of family vehicle which Mr. Murphy handled along steadily. His mellow, magnanimous old judge was on view chiefly as a kind-hearted father and unsuspected husband of a second wife, until the latter part of the play, when his slumbering sense and independence suddenly awoke. All the press reports agreed he played the part in a fine, charming manner of character and comedy which few actors of the present day could offer. Tim Murphy as the judge was worth while. If the play was hardly so; but it was not without some homely virtues and interest. Acted by a supporting co. such as Mr. Murphy may have some day, it is hoped. The New Code would be much more satisfying. The part of the second wife, a sort of old Mrs. Pickens, a snuff-grinder, strong-minded leader of small town women reformers, was barely suggested by Mrs. Aubrey Powell, who seemed to have a hard time being hard. She wasn't much harder than her soft old South speech. Adeline Bushnell was gratifyingly good as the immense Dorothy Sherwood, betrayed the main points of the judge's son's wife, who had "d" with her mother-in-law, and the audience seemed them cordially. Richard Sterling, George Wellington, Frank Hallbach, and Sydney Rivers had young men parts in which they made acceptable effort. The Kiss Waits will succeed As a Man This at the Lyric Christmas Eve, with William Proutie, Eva Davenport, Charles Bismarck, Robert Warwick, Elia Ryan, Flora Sabella, Adele Howland, Carl Roehrer, the composer, was the popular band leader of Old Vienna of the Chicago World's Fair.

Fomander Walk comes to the Grand Opera House instead of Allan Jimm Valentine for the holidays.

First star arrivals of the new year, appearing

New Year's Eve, Miss Giamer at the Illinois in Miss Dedeine, and Christie MacDonald in The Spring Maid at the Colonial. Mrs. Leslie Carter will arrive at the Grand in two weeks. Angelina Ross Novak, Samuel Leiser, and Harry Hamilton will be in the Lombard Lee co. to be very hard soon for working. May Howe, a favorite in the days of cheap and crowded theatres, and since then the head of several, all stock ones, will come soon head such an organization on the South Side at the Alhambra part week, under the management of William Brame and Charles Harve. Ann Bronsagh will be in the co. Miss Howe is the widow of Francis Brame, director of the Belle Fairmount Stock, who was killed by a Japanese at the co's branch studio in California. A special effort at illustrating Christmas spirit will be made by the Chicago Grand Opera co. Christmas night. Handel and Ortel will be the opera and Handel and Ortel will be the opera to all the voices coming. Chicago has only 2,500,000 and London 7,000,000, but we have a London Christmas nation and have we grow as big.

Charlotte Parry in her new program story, The Light, by Frank Luman, was as fascinating and skillful as usual at the Majestic last week. Her quick changes and ability was a great deal of applause.

Andrew Mack has rather the best of all his vaudeville offerings this season. Songs and jokes are entertainingly mixed and he is in both, causing much clamor for more. George Evans at the Majestic was guilty of some of his old monologues over-due, and found many new friends. He was one of the most popular entertainers on an exceptionally good bill. Lena Tharber and Harry Hamilton, the headliners, and Jack Connelly and Margaret Webb were others whom the audience favored.

Word is brought to this office that Edith Valletero has called her apartment here for six months and returned to New York.

OTIS COLBURN.

BOSTON STAGE NEWS

Sothorn and Marlowe in Shakespearean Repertoire—Changes in Opera—Close of Seven Sisters and Dr. De Luxe—Pink Lady Popular.

(Special to The Mirror.)

Boston, Dec. 19.—For the week before Christmas Boston has an uncommon condition of quiet in the theatres. One house of importance is dark the whole week, and two others do not open until late with their attractions, so that it is certainly the deadest week of the whole season heretofore.

The only newcomers of importance in town this week are E. H. Sothorn and Julia Marlowe, who opened to his business at the Alhambra, adults coming back to where juveniles had been the chief features during the long run of The

Blue Bird. The first play of the week was Taming of the Shrew, and there will be changes of bill at practically each performance, giving repeats for the second and last week here. The stars have added nothing new to their repertoire for this season.

At the Back Bay Opera House the week is given up entirely to conventional inviolable of musical distinction. Emma Hansen was able to give Toss, for which her special performance was canceled, and will make her last appearance at this house in Othello. Of course, the disappointed at the last minute with Linda, will

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The property is in center of city, has street frontage of 51 ft., has rear frontage of 63 ft. and depth of 165 ft. Alley at side and rear building can, with little cost, be put in repair. Marion has above twenty thousand population, has no other opera house, and is a good theatre town.

succeed the morality play on the first day of the new year with Baby Mine.

Mutt and Jeff continue to be the liveliest show of the year at the Globe. No limit is in sight for its run, and none will be necessary for some time.

East Lynne, which used to be one of the old standby favorites at the Boston Museum, has not been played in the city for a number of years, and consequently there was interest in its return to the Grand Opera House this week with Margaret Dunwold in the character of Lady Isabel.

The houses which are closed will reopen in this order: Plymouth, Princess Jim Kim, with Dorothy Donnelly and John Barrymore; 20: Castle Square, The Wizard of Oz, 22: Boston, The Trail of the Lonely Pine, with Charlotte Walker, 23.

The new attraction of the week in the burlesque field at the Gaiety is the Big Banquet Show. At the Howard Athenaeum the Kentucky Belles are the chief features, with Cora Livingston heading the house olio.

The Crackerjacks are back in Boston again for another engagement, this time at Waldron's Casino.

Kate Ellinger heads the vaudeville bill at Keith's. Others there include Mason, Keeler and company, B. A. Rolfe's Colonial Sextette, the Asahi Jass, Wilbur Mack and Nella Walker, Wilson Brothers, Rayton Trio, Jacob's Circus, and Murphy and Francis.

At the Bowdoin Square the list of entertainers includes Don Pulano, Vida and Hawley, Mack and Walker, Inghis and Garguin, Broe and Maxim, and Johnny Reilly.

Chinko is the chief feature at the National, where the bill includes O'Brien, Havel and Kyle, Van Hoven, the Dorians, Olare and West, Linton and Lawrence, and Hart and Dunlavy. Loew's Orpheum opens its specialty week with Makersake Duo, Cowboy and Warner, the Three Gerts, Rose Washburn, Coogan and Bancroft, Honesty and Nicolas, and Brown and Brown.

Alice Nielsen, who was a permanent member of the Back Bay Opera company for its first two seasons, gave a song recital last week under the most exclusive of society patronage. It was in the music room of Mrs. Jack Gardner's Fenway Court, and George Proctor, the pianist, assisted her.

JAY BENTON.

BROOKLYN AMUSEMENTS

Notably Good Work by Leah Winslow, Phyllis Gilmore, Claude Peyton, and Arthur Jarrett—Good Bills and Business.

The Speckled Band was presented to East New York theatregoers by the Gotham Stock company last week, and drew large audiences at every performance. Victor Browne finely acted the part of Sherlock Holmes; his quick changes being worthy of special mention. The character of Dr. Rydolf was in the hands of Will D. Grimmins, who did credit to the part. The role of Hans was well played by Max Desmond, and her clever emotional work in this part was the best she has done since joining the Gotham company. Kate Woods Fiske as the housekeeper also seen to good advantage, and received lots of applause. Frank Watson was Dr. Watson, John H. Dixon, an old favorite at the Gotham, returned to the east and acted the role of Scott Wilson. This week Louise Carter and Evelyn Watson will return to the east, the attraction being Madame X. This has been Miss Carter's first week's vacation since joining the Gotham company two seasons ago.

St. Elmo attracted large audiences at Payton's Theatre last week. It was expected that Claude Payton would score in the role of St. Elmo Murray, but he surprised even his warmest admirers by his splendid performance, the audience regarding him by continuous applause. Phyllis Gilmore as Edna gave an exceptionally fine performance and shared honors with Mr. Payton. Arthur Jarrett gave a highly satisfactory performance as Gordon Leigh. Mr. Jarrett has become quite a favorite with the patrons, and his work stamps him as an actor of sterling ability. The others in the cast, who deserve praise, were Joseph Girard, Grace Fox, Ethel Milton, and George Storrs Fisher. This week the Corus Payton Stock company will be seen in a big revival of Ten Nights in a Barroom. The company has been rehearsing under the direction of Harry McKee, and a fine performance is looked for.

Madame X was presented for the first time in stock in this borough by the Crescent Stock company last week, and the S. B. O. sign appeared at every performance. Leah Winslow to whom fell the role of Madame X achieved an emphatic success. Her performance being the best given since joining the Crescent company, and she was commended to answer several curtain calls. George Allison's method and personification were admirably adapted to the role of the husband of Louis Victor, and Boyd Nolan, who has been a member of several Brooklyn stock companies, made his reappearance in this borough as Noel, a role he played in one of Mr. Savage's companies and in which he has been very successful. M. J. Briggs was afforded a fine opportunity in the character of the son Raymond and acted the role with vigor and earnestness. The lesser characters were all carefully and suitably cast, and the success of the presentation was emphatic. This week, The Dictator.

At Piner Ridge was the attraction at Philadelphia's Lyceum last week, with Kathleen Barry former leading woman, in the east. Miss Barry received a tremendous ovation on her appearance and was presented with numerous floral pieces. Jerry Morley, the Lyceum's present favorite, was seen to good advantage and scored a decided hit in the role of Annie, as did Harold Clemon as Jack Rose. Frank Base as the Colonel and Stuart Beebe also gave excellent support.

Phyllis Burke appeared last week at the Montauk Theatre in The Runaway. Miss Burke gave a charming impersonation of her new character and her breezy acting pleased the friendly audience that greeted her.

Mutt and Jeff held the stage at the Broadway Theatre last week and although this was the second week for the play in Brooklyn, it drew large crowds and proved one of the best "box-office" musical comedies that has been seen in Brooklyn this season.

The Walrus King was the attraction at the Shubert Theatre last week and met with decided approval. Greeted by a large, if not larger, audience as on its initial appearance in Brooklyn recently, Eugene Lee was welcomed at the Matinee Theatre last week and played to his business.

Eva Tanguay headed the bill at the Orpheum Theatre last week and, as usual, the S. B. O.

at Katherine Rober, at liberty. Address MIRROR.

sign appeared at every performance. Another feature of this popular home of vaudeville last week was a tabloid production of Ninety and Nine, in which was introduced the forest fire scene and a locomotive racing through it. The melodrama was excellently acted by a company of ten.

An excellent bill was presented at the Bushwick Theatre last week, with Nora Baree and Jack Norworth as the headline feature, and they proved that they are still popular favorites. Michael McGane and Joseph Howard headed an unusually strong bill at the Greenpoint Theatre last week and their little sketch pleased the large audience. McMahon and Chappell's Pullman Maids took second place on the bill and were well received.

The attractions at the various burlesque houses last week were: Star, The Colleen Girl; Gaiety, The Queen of Bohemia; Casino, The Whirl of Mirth; Empire, The Cozy Corner Girl. The Montauk Theatre will be closed this week and will reopen Christmas Day, with a special matinee, the attraction being the dainty English comedienne Alice Lord in Little Miss Fig-It.

The Christmas week attraction at the Matinee Theatre will be Lew Fields himself in his biggest and most spectacular song show, The Henchman.

A midnight supper will be tendered the members of the Gotham and Crescent theatres on Dec. 23, at Clarendon Hotel, by Percy G. Williams, in appreciation of their hard and faithful work.

CHARLES J. RUPPEL.

LOUISVILLE.

Henry Miller at Macaulay's and Everywoman at the Shubert-Masonic Well Received.

Henry Miller was seen at Macaulay's Dec. 11-12 in The Hawk, a play new to Louisville. Trilzie Frigiana and a good co. finished the week in The Sweetest Girl in Paris to fine houses. Edith Tallaferra opens 18 in Rebecca of Sunnybrook Farm. Walker Whitehead in The Magic Melody will be the Christmas attraction and will be followed by Lulu Glaser.

Everywoman scored heavily at the Shubert Masonic week of 11. Jane Oaker, Marie Waldwright, Frederick Ward, and Adele Blood made all possible of the principal roles. The Aborn Opera co. comes 25-27, then Gertrude Hoffman and her troupe of Russian dancers.

Thursday, the magicians drew a large week's business at the Walnut Street 11-15. The Beauty and the Banker opens 17. Mutt and Jeff underlined.

Muldoon's Picnic was the offering at the Avenue week ending 16. Business excellent. The Girl and the Tramp 17-23, to be followed by At the Old Grange House.

In vaudeville there appeared at Hopkins's, Rice, Elmer and Tom, McKenna and Armstrong, the Four Hodges, Jennings and Renfrew, and Eva Ray and co.

At Keith's, McIntyre and Heath were the headliners. Others in the bill were Johnny Ford, Roy Barton, Wilson and Wilson, J. Warren Keane and co., Macedonia and Delton Brothers, Bert Outter, and Lillian Ashley.

The Buckingham had a big burlesque week 11-15 with The Star Show Girls, while The Star and Gaiety Girl held forth at the Gaiety to equally as good business.

Adele Blood, of the Everywoman co., was the recipient of marked social attentions during her stay at the Shubert. As leading woman at the Walnut Street and later of the Riverview Stock co., she was very popular with Louisvillians.

News of the death of Kitty Blanchard was received here with sincere regret. Old times remember her as a member of a Louisville Stock co. before she became famous as a star.

Robert W. Brown, ex-Grand Exalted Ruler of the Order of Elks, editor of the "Louisville Times," and a man of national prominence, received a complimentary vote for the presidency of the National League of Baseball Clubs at the recent meeting in New York.

During the engagement of Everywoman, Frederick Ward was tendered a banquet at the Shelburn Hotel by admiring friends. The occasion was an enjoyable one and the guest of the



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EVELMA WHITMAN

SERVANT IN THE HOUSE (Coast Co.)

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evening delivered a masterly address in response to a toast. CHARLES D. CLARKE.

NEWARK.

Mrs. Fiske Drew Good Houses and Pleased—Fourth Season for Kneisel Quartette.

The Pink Lady with Frank Daniels and co. drew good houses at the Newark Dec. 4-5. Mrs. Fiske presented Mrs. Sampson-Lough 11-13 drawing one of the best audiences of the season. Robert Benson 25-30. Seven Days comes Jan. 1, same date as their visit last season.

The Corus Payton stock co. presented Dorothy Vernon of Haddon Hall 4-9. Brown of Harvard 11-15 to the usual big houses.

Daniel Boone on the Trail was presented at the Columbia 4-9. East Lynne 11-15. A Little Outcast comes 18-25 with Louise Melbourne and co., Charles L. Crane as manager.

The Kneisel Quartette began its fourth season of chamber concerts in Wallace Hall 14, pleasing a fair-sized audience. This famous quartette gave a concert that has seldom been heard in Newark, and deserved a much larger audience.

Those present highly appreciated the fine programme rendered. The next concert is to be given in January. GEORGE S. APPLEBY.

WASHINGTON.

Busy Week for This Time of Year—Richard Jones at the Academy.

The week before Christmas presents unusual conditions at the three leading theatres. Owing to the elaborate production of Kismet, the National Theatre attraction, the opening is unavoidably postponed until Wednesday night on account of the extensive stage alterations to admit the big scenes. The Columbia Theatre is dark the entire week. An attraction being booked, while the Belasco Theatre is given over to motion picture display of the Raising of the Maine. The attractions announced for Christmas week include John Drew at the National, Mutt and Jeff at the Columbia, and the new opera company, Jacinta, at the Belasco.

Silver Threads commences the week excellently well at the Academy of Music. Next week, The Beauty.

The Pink Lady concluded a most successful two weeks' engagement at the National Theatre Saturday night.

The funeral of Fred G. Berger, Jr., only son of Manager Fred G. Berger, of the Columbia Theatre, whose death occurred after a lingering illness last Thursday at Barnum Lake, N. Y., took place last Saturday. The interment was in Rock Creek Cemetery. Out of sincere respect and condolence the Columbia Theatre, where

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Nat. G. Goodwin was appearing in The Captain, was closed, no matinee or night performance being given.

Chase's strongly attractive bill presents Claude and Fannie Ocker in the character comedy, Pagan's Decision; the Five Armies in the musical offering, A Night in Venice; Al and Joe, the Bert Harvey and Millie De Vera Trio, including the distinctive blackface comedian, John Dough, in an eccentric dancing specialty; Alfrido, the Italian berserker; Hasting and Wilson as The Laughable Laniation; and the comic trio, Mass, Quail and Blaine.

Henrietta Crossman, whose appearance in the Catherine O'Connell comedy, The Real Thing, was strongly admired at the Belasco last week, will run during the present week, remaining her tour at Scranton, Pa., Dec. 25.

Burton Holmes concluded Monday afternoon at the Columbia Theatre, his South American illustrated tour. This series has been one of the most successful.

An especially strong line of attractions will be offered by the Academy of Music management during January and February, among which are Toccata Blair in The Test, Hanlon's Fantasia, Mrs. Wigm of the Cabbage Patch, The Third Degree, In Old Kentucky, and The White Slave. JOHN T. WARDE.

AMUSEMENTS THE COUNTRY OVER

TO CORRESPONDENTS

THE MIRROR for the next two weeks will go to press earlier than usual, owing to the occurrence of the holidays, Christmas and New Year's. Correspondents are required to forward their letters for those numbers at least 24 hours in advance of the usual time.

ALABAMA.

MONTGOMERY.—GRAND: Bohemian Girl 9; excellent co.; delighted big business. Third Degree 9; greatly pleased large house.—MAGNETIC: Peruch-Gymnase co. in Hello Bill 4; excellent good business.

MOBILE.—THEATRE: Seven Days Nov. 30; good co. and business.—LYRIC: The Great Baker, hypnotist, 27-30 pleased fair business. Al. Wilson in A German Prince 4; good co.; large business.

ANNISTON.—NEW NOBLE THEATRE: Ooburn's Minstrels Nov. 29; excellent to large and well-pleased house. Miss Nobody from Starland 8; very good, to large and well-pleased house.

SELMA.—ACADEMY: The Man on the Box 7; very poor business. Bohemian Girl 12; excellent performance and immense business.

ARIZONA.

PHOENIX.—ORPHEUM: Tempest and Sunshine 4; fair co. and business.

ARKANSAS.

FORT SMITH.—NEW: Smart Set 5; pleased to heavy house. Alma, Where Do You Love? 6; delighted very large audience. The White Sister 6; good satisfaction; fair house.

LITTLE ROCK.—KEMPER: Third Degree Nov. 27; performance and business good. Chocolate Soldier 29 30; high-class performance, to large business of business: S. S. O.

FAVARTVILLE.—THEATRE: Smart Set 4; The White Sister 9; excellent co.; good business. Madame Sherry 11; delighted blizzard house of season.

SPRING SPRINGS.—AUDITORIUM: White Sister 6; good co.; fair business. Smart Set 7; pleased to heavy house.

SPRING BLUFF.—ELKS: White Sister 8; good co. and business.

CALIFORNIA.

SAN FRANCISCO.

Robert Hillard, in A Fool There Was, Wins Local Interest—Gossip and News.

"Bob" Hillard is now in his second week at the Columbia with A Fool There Was, and the play is creating quite a stir from many points of view. Anna Held will be the attraction for two weeks, commencing Dec. 18.

At the Court Theatre Opera Troupe opened its first week in The Love Tale of Hoffman. It was well received. Commencing 17, 11 features will be the bill.

Overseers at the Navy was pleasing, opening 10 to a big house. It will do well for the week. After which comes Bill (Rinsie) Gilford in The Girl, the Man and the Game.

At the Orpheum a great star was presented in the person of Ada Reeve, and with her on the bill were also high-class numbers.

The Empress had a long bill and a good one, headlining the Telephone Girls.

The owners of the Paris Opera co. will give their new season (it is simply out of custom in France and not because he is in need of the money notwithstanding that there has been a deal on his pocket).

Rehearsal is already here and will give concerts at the Court 17-24.

The New Alcazar will be in readiness soon to begin the new play season.

The Paris Opera co. will give some performances at the Court during Christmas week. Will circumlocution has severed his connection with this co. and likewise has left Orpheum. The season of this co. from Paris has been unsatisfactory although the stars are really good.

Madame Schuman was arrested for allowing crowds to gather in the rear of the Empress. He was acquitted, it having been shown that the crowd was waiting only to be seated.

The Cop and Belle Club an amateur co. produced Masterlinck's Mary Magdalene with success.

Lillian Burkhart, who now resides in Los Angeles having married Mr. Goldsmith, a merchant of that city, is giving readings here.

The first concert conducted by Henry Hadley was given last night at the Court and proved a success.

Alma Ash Male Chorus, direct from Wales, with 10 chorists as the director, will give concert 19-21.

There was incorporated Mackay's European Chorus, comprising and Rindom: capital stock, \$500,000; shares, \$100 each; sub., \$500,000; directors, H. B. Lister, B. E. Snyder, and P. P. Bull, one share each; place of business, San Francisco. A. T. BARNETT.

LOS ANGELES.

Sam Fegman in a New Play—Bessie Barriscale Popular Here.

The Mason Opera House was packed each night for 4-5 to see Montgomery and Stone in The New Year. The co. is fairly well selected, and the show covers which these two entertainers are extremely favorable. This attraction will be the last of the season.

The Maritime Opera House for four nights 8-9

in Sherman English Opera co. is featuring particularly the well-known tenor, Joseph P. Sheehan in The Love Tale of Hoffman and in Trovatore. The co. is small, but carefully selected; the performance is most enjoyable and well-received quite liberally. The troupe's advantage is in the process for the engagement of Forbes Robertson in The Passing of the Third Floor Back.

This is the third and last week of The Chorus Lady at the Burbank, in which Florence Stone and the Burbank Stock co. has made a decided hit, as evidenced by the S. R. O. sign at each performance. Starting 10 for the first time on any stage Hayden Tolbert's new comedy of the newspaper world, The Little Joker, will be given with Max Elman in the principal role. The play was under the direct supervision of James Hall, who also took one of the roles in the cast. As usual, it was given with that carefulness of detail and nicety of setting.

An event of more than ordinary interest to local theatregoers will be the appearance of Robert Ober, who is to succeed Lewis S. Stone as leading man of the Belasco Stock co. Mr. Ober will make his first appearance 11, in his original role of Monte Brewster in Brewster's Millions. The Third Degree is the attraction at the Lyceum 8-9, and, notwithstanding the fact that this play has been seen here upon various occasions, it has proven quite a drawing card. The co. is well selected, and gave a careful production. Commencing 10-16, Harry Corson Clark and Margaret Dale Owen will appear in His Absent Boy.

Tally's Theatre on South Broadway has been leased for a year to the Kinemacolor people, who will operate their wonderful color films under their own patents. An orchestra will be a feature as well as a descriptive stage explaining each scene of view.

OAKLAND.—MACDONOUGH: Mother 4-6; pleased moderate business. Sherman Opera co. 4-9; good co.; fair house.—LIBERTY: Bishop's Play in Salome June 4-10; performance and attendance satisfactory.—COLUMBIA: Columbia Opera co. in Elphinstone 4-10; moderate business.—ITEMS: R. Thurston Hall, who has been playing leads with Bishop's Play, for the past six months will sever his connection with that organization 30, and has accepted an engagement with the Redmond Stock co., San Jose. Manager Bishop, of the Liberty Theatre, has announced that his attraction for the week will be "Way Down East"—David Blapham, the well-known baritone, gave a concert at the Liberty 3. The attendance was good, and everybody well pleased.

SAN BERNARDINO.—OPERA HOUSE: Bright Eyes 9; pleased. Eighth Annual Minstrel B. P. O. E., No. 336, 11, 12; good attendance.

COLORADO.

DENVER.

Grace Van Studdiford and Company Drew Well—In Old Kentucky Popular as Ever.

Grace Van Studdiford and her excellent co. opened at the Broadway Dec. 11 for the week in The Paradise of Mahomet, and the popular star is as charming as ever. Edward Mors since the sentimental comedy, excellently, and Mr. Kolb extracts all the comedy possible from his part. Seats are selling rapidly for The Chocolate Soldier 18-24.

In Old Kentucky held the boards of the Tabernacle 10-16. The play is just as satisfactory as ever, the race quite as exciting, and the dickensian just as amusing. Mildred Johnson as Madame is effective, and Bert G. Clark is the Kentucky Colonel to the life. George M. De Vere, Andrew Rogers, Helen Gurney, Walter Carter, and Walter Fredericks all deserve special mention for their fine portrayals. Business excellent. Brewster's Millions, with Louis Kimball featured 17-23.

At the Orpheum a good bill headed by Odette, the Samoan diver; her work is clever and thrilling, a decided novelty. Ames Scott and Henry Kane presented one of the best sketches of the season, and their beautiful orchard setting is worthy of comment. Sammy Burns and Alice Fulton are particularly good in a dancing turn. Balance of bill, Knox Wilson, Madame Parula, Inness and Ryan, Leo Arden, 11-16; all acts distinctly above the average.

The Denver Post has secured the Empress Theatre for their annual Christmas tree to the "newbies."

At the Auditorium 15 the Bank Clerk's Association will present a money matter minstrel.

GRANDVILLE P. STUDIO.

ASPEN.—WHEELER OPERA HOUSE: The Crusaders in motion pictures 6, 7; pleased large house.

CONNECTICUT

HARTFORD.—PARSONS: Julien Hittage finished his engagement 9, which increased from his attendance 11, 14 and 15, with exception of the extravaganza, The Cat and the Fiddle, 13, which failed to please even the gallery. Quite in contrast was the finished artistic presentation 10 of the fantastic Faun of William Fawcett, which delighted and fascinated the large audience. Julien Hittage, who has played the leading support, was unable to appear on account of illness, and her understudy, Oella Haskell, at short notice played the part with convincing charm and elegance.—POLI: The Grifters, the first of the season, was the last time 11-13, closed by the usual good olio. Attendance always capacity, likewise at the Hartford, when the feature is high grade films.—ITEMS: W. A. Riley, of the old well-known vaudeville team, Riley and Woods, known occasionally as "Pat" Riley, who recently played in a season, The Days of '61, at the latter theatre in connection with Florence Wells Riley (Mrs. Riley), succumbed to an attack of acute diabetes in Boston the past week. Mr. Riley was well

known locally as a charter member of the Hartford Lodge of Elks, who took charge of the remains, removing them to Mt. Clematis, Mich., his home, for interment.

STAMFORD.—ALHAMBRA: The Lewis J. Cody Stock co. 11-16, presented Hamlet to good business. Mr. Cody's work as Owen Oway was without doubt one of the finest exhibitions of player's art ever seen here; numerous curtain calls. Miss Duke as Marie Deering was superb, and shared honors with the star. Helen Scott, Marie Grayson, and Everett Butterfield contributed most excellent work.

NEW BRITAIN.—RUSWIN LYCEUM: The Cat and the Fiddle 13; good patronage and pleased.—ITEMS: The many friends of Thomas J. Lynch will be no doubt be pleased to read the announcement of his re-election as president of the National Baseball League. Mr. Lynch is the owner of the Ruswin Lyceum, of this city.

WATERBURY.—POLI'S: The Russian Ballets Orchestra 7; good-sized audience. Billie Burke in The Sunway 8; filled the house with a well-pleased audience.—ITEMS: The Romanians were produced by the American Dramatic Guild 11.

MIDDLETOWN.—MIDDLESEX: Frank Lee Short in The Romanians closed here 15; small house.

WILLIMANTIC.—LOOMER: The Family 8; pleased fair house.

NORWICH.—POLI'S: Woman Against Woman 11-16 drew fairly well and pleased.

FLORIDA.

JACKSONVILLE.—DUVAL: The Girl of the Golden West 10; excellent to fine business. Fritz Schedl in The Duchess 11; delighted S. R. O. May Reley deserve special mention.—ITEMS: Madame Schen and several members of her co. witnessed The Girl of the Golden West on 10.—The new Kaleo Co. is under the management of Roman Buell from the No. 1 co. of California.—Manager Leach, of the Orpheum Theatre, gave the use of his theatre for a benefit performance for a stranded co.

LEESBURG.—OPERA HOUSE: Mable Paige Nov. 29, 30 in Lost Trail and Billy; capacity.—UNDER CANYON: Spook's Shows 29; has, to capacity. Bob Williams' Troubadour 1; fair; good house. C. A. Phillips in Mohawk 4; good co.; capacity.—ITEMS: Rip Williams reported in railroad wreck between here and St. Petersburg; no one seriously injured.

GEORGIA.

SAVANNAH.—THEATRE: Savann Grand Opera co. in The Girl of the Golden West 7; large audience; pleased greatly. Fritz Schedl in The Duchess 13; delighted large audience.

MACON.—GRAND: The Girl of the Golden West 11; pleased good business.

IDAHO.

BOISE CITY.—PINNEY: When Knighthood was in Flower 4, 5; well-balanced co. Anna Day in leading roles; deserved special mention; well-liked house.—ORPHEUM: Fine attractions and business.—ITEMS: The Brand, Bilou, and Lyric doing well.—Iris turning away.—The New Home packing them in six nights past week; no Sunday performance.—Mr. Piran engaged as end man in Elks' Minstrels 14, 15.

ILLINOIS.

ALTON.—TEMPLE: Geraldine Stock co. 4-9; good business. Plays: The Devil's Kitchen, The Tie That Binds, Queen of the Ranch, Mary Jane's Uncle, East Lynne, The Bowers Girl, Born in the Blood, The Minister's Sweetheart, The Moulin Rouge, Burlesque 11; fair business.—ITEMS: W. M. Sauvage has closed a long-time lease for the property on the corner of Second and Plaza streets. The Lyric Theatre now occupies a portion of this building, but the new lease covers 55 feet by 111 feet, and includes L. Pfeiffermeyer and his co. on plans 1. The theatre is the entire three-story building for a modern and artistic blindfold, with seating capacity of between 2,000 and 2,500. The new house will be ready for opening on Sept. 1, 1912.

QUINCY.—EMPIRE: Triste Frigiana in The Sweetest Girl in Paris 4; drew large and good audience; excellent production. Polly of the Circus 6; good business and satisfaction. Fifth Regiment Band Concert 7 (local); excellent concert. The Fortune Hunter 10; splendid production; very capable co.; good attendance.

OAK PARK.—WARRINGTON: Grace Hayward Associate Players in Romeo and Juliet 11-16; good; capacity; exceptional setting and superb costumes; co. acquitted themselves with credit. Miss Hayward's Juliet, Mr. Dingle's Romeo, and Mr. Wallace's Mercutio were deserving of special recognition.

PERIA.—MAJESTIC: George Evans's Honey for Honey 10; excellent performance. The Mirror Mails (local) 8, 9; one amateur performance; large business. The White Slave 10-15; good co.; fair business. The Echo 14-16. Lyman H. Howe's pictures 17, 18.

GALESBURG.—THEATRE: Top of the World 6; pleased big house. Evans's Minstrels 8; delighted big business.

TAYLORVILLE.—ELKS: Georgia Troubadour Minstrel 8; pleased to heavy house. Madame Sherry 11; delighted capacity.

ROCKFORD.—GRAND: The Girl in the Trapeze 8; pleased good house. The Sherman Stock co. 7-9; fair business.

MATTON.—MAJESTIC: The Girl in the Taxi 8; fair business. Top of the World 8; good business. Monte Carlo Girls 9; light house.

STERLING.—ACADEMY: The Hypocrite 6; fair co. and house. Camille 8; one business and satisfaction.

JACKSONVILLE.—GRAND: Get-Rich-Quick Wallingford 15; excellent co.; pleased capacity.

STREATOR.—PLUMB: Get-Rich-Quick Wallingford 6; pleased capacity.

MORRISON.—AUDITORIUM: The Hypocrite 7; fair co.; poor business.

ELGIN.—STAR: Stock co. in My Friend from Arkansas 11; excellent business.

AURORA.—GRAND: The Girl and the Tramp 10; two good houses.

INDIANA.

INDIANAPOLIS.

Louise Dunbar Among Friends—Valaska Suratt Always Welcome Here.

Considerable interest was aroused by the first appearance here of Valaska Suratt as star in The Red Rose at the Shubert Opera Dec. 8. Miss Suratt, who is a native of Terre Haute, Ind., lived here some years ago and has always been a welcome favorite in vaudeville. Stuningly groomed. There was no mistake, owing to the late arrival of the co.

The Don Furber opened a week's engagement 11-16 with the 8th hundredth performance, with souvenirs, and judging from the hearty reception it received by a good-sized audience a big week can be expected. The play, here for the first time, is the best melodrama seen here since Jimmy Valentine and was splendidly acted by a fine co. Gertrude Hoffman and Imperial Russian Dancers 21-23. William Hodges in The Man from Home 25, 26.

Richard Carle returned to English's for two performances of Jumping Jailer 6, recapturing the success of a year ago. Miss Wallace Bloom, always charmingly groomed, is still a favorite feature. Charlemagne Wright, of this city, pleased his friends here in the comedy role of Peppercorn.

Miss Emma Trentini's beautiful voice gave much pleasure to the large audience which greeted Naughty Marietta 7-9. A comic opera much above the average. Principals with good voices, a large chorus and orchestra all contributed to a production high class in every way. Walker Whitehead in The Music Melody 11-16. The Pink Lady 18-23.

Louise Dunbar, formerly the leading woman of the Arvine Stock co. here, renewed acquaintance with her many admirers when she appeared with much success as the star of The Light Eternal at the Park 11-16. John Milton, Chester Beach, Glen S. Beveridge, and Lawrence Williams gave good 8. Dudley in The Smart Set 25-30.

At Keith's 11-16 California, one of the most attractive musical comedies ever seen here, with Leslie Leigh, Harry Griffith, Austin Stewart, Francis K. Lieb and others, was decidedly pleasing and worth-while. Headliner, Bill Gould and Belle Ashlyn secured high as favorites for applause honors. Tom Edwards, the Whitakers, Hufferd and Chain Wood Brothers, Leipsig, and Al. Hayne's Bullfrogs rounded out a first-class bill. Belle Ashlyn, playing with Bill Gould at Keith's this week, accompanied on the piano by E. G. Groener, musical director of California, also at Keith's, sang at the different cafes and clubs every day and night during the week and collected a nice sum for the "Star" Santa Claus Fund.

Louise Dunbar spent her spare moments in Louisville last week dressing a doll, Princess Artemis, in a costume which is a copy of the one she wears in the last act of The Light Eternal. The doll will be auctioned by Mayor Shank at the performance 15, just before the final act, and the proceeds will be given to swell the "Star" Santa Claus Fund. A theatre party of twenty-two from Fort Wayne, Ind., where Miss Dunbar once played in stock, came down for the performance 15.

Chester Beach, who is playing an important role in The Light Eternal, was a member of the Murat Stock last summer. Glen S. Beveridge, of the same co., is a nephew of Senator Beveridge, of this city.

Mr. and Mrs. W. Sloman entertained with a beautifully appointed dinner of six covers 7 in honor of Norman Hackett, who appeared at the Park last week in Satan Sanderson.

PEARL RINKWOOD.

LOGANSPORT.—THEATRE: Madame Sherry 7; excellent satisfaction; good house. Keith Stock co. 11-16 in His Last Dollar, Shere Arden, Vinegar Buyer, Paddy, Her Mad Marriage; opened to fair business.

BRAZIL.—THEATRE: Madame Sherry 8; pleased packed house. Baby Mine 7; good co. and house. Angel of the Trail 9; fair house. Manhattan Gaiety Girls 12; fair business.—ITEMS: C. A. Sherrick now holds lease of house and will manage it himself.

TERRE HAUTE.—GRAND: Mikhail Morzhin 6; big house. Valaska Suratt 7; S. R. O. Baby Mine 8, 9; pleased three large houses. Triste Frigiana in Sweetest Girl in Paris 10; big business. Cincinnati Symphony Orchestra 12; pleased large house.

ANDERSON.—GRAND: Madame Sherry 7; excellent satisfaction; good house. Keith Stock co. 11-16 in His Last Dollar, Shere Arden, Vinegar Buyer, Paddy, Her Mad Marriage; opened to fair business.

RICHMOND.—GANNETT: Girl of My Dreams 7; delighted capacity. Cowboy and Thief 9; pleased good house. Law Deckard 11; pleased large house. McFadden's Plats 13; fair co.; good house.

GOSHEN.—JEFFERSON: The Travelling Salesman 8; second time here; satisfaction to fair business. Shop Camp was Bob Blane, American Stock co. in Sweet Clover 11-16; good house.

LA PORTE.—HALL'S: Lovers Brothers Nov. 27-30; excellent satisfaction. Parisian Beauties 8; to heavy house. Snow Man 6; satisfied fair house.

ANGOLA.—ORFOTON: Light Eternal 1; cancelled for late date. Orpheum Musical co. 5; pleased fair house. Leon the Lion 8; failed to appear.

BLANCHINGTON.—HARRIS-GRAND: Madame Sherry 1; business good. Martin's U. T.

PHILADELPHIA.

Dr. Furness Honorary President of a New Drama League—Poor Business at Several Theatres

PHILADELPHIA, Dec. 19.—In preparation for the expected big Christmas business there were a number of important changes of bills this week at the downtown playhouses. All of the new plays are scheduled for runs of at least two weeks, and the managers expect good houses. So far the business at the majority of the local theatres has been disappointing, and really good plays that were given splendid notices by all the critics have been playing to half-empty houses.

Changes of bill include the Adelphi, where The Gamblers, by Charles Klein, succeeded Jacinta; Loric, where William Faversham and Julia Opp in The Fawn replaced Southern and Marlowe, and the Garrick, where Half Way to Paris, a new musical farce by Paul Potter, is the successor of The Fortune Hunter.

Holiday attractions include Charlotte Walker in The Trail of the Lonesome Pine, which is in its final week at the South Broad, where it is closing a successful run of thirteen weeks; Kismet at the Adelphi; The Little Foxes at the Chestnut, and Alice Lord in Little Miss Fix-It at the Forrest. Southern and Marlowe closed a successful stay of two weeks at the Loric in Shakespearean plays, and The Scarecrow at the Walnut came to a close. At the suggestion of H. E. Southern a professional matinee was given last Friday afternoon, and was very well attended.

The Russian Ballet, with Mordkin, Sedova, and Volimina, gave two productions in Philadelphia last week at the Metropolitan Opera House. Tomorrow night, 30, a lecture of interest to playgoers will be given by Edmund Ford for the benefit of the Children's Homeopathic Hospital, the subject being "The Real Garden of Allah."

Announcements have been made by some of the theatres of the Christmas week attraction, and besides those previously mentioned include Jacinta at the Adelphi; The Little Foxes at the Chestnut, and Alice Lord in Little Miss Fix-It at the Forrest. Southern and Marlowe closed a successful stay of two weeks at the Loric in Shakespearean plays, and The Scarecrow at the Walnut came to a close. At the suggestion of H. E. Southern a professional matinee was given last Friday afternoon, and was very well attended.

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A big meeting to organize a Philadelphia branch of the Drama League of America was held last week in the South Broad, and 300 members were enrolled. Addresses telling of the objects of the league and its work in other cities were made by Lola La Follette, who is playing in The Scarecrow; Professor Felix Schelling of the University of Pennsylvania; Bishop Phillips of Philadelphia; Dr. Martin G. Brumbaugh, Superintendent of Public Schools; Dr. Talcott Williams, editor of the "Press"; Colonel Sheldon Potter, president, and a resolution organizing a Drama League here, with Dr. Horace Howard Furness as the honorary president, was unanimously adopted. Consistent among the audience was the wife of the Mayor, Mrs. Rudolph Blankenship, John Luther Long, Langdon Mitchell, Julia Marlowe, E. H. Southern, and Alice Lord.

Lobetans, a new German opera, had its first local production last week at the Metropolitan Opera House. It was a gala production, and the new opera with its light and melodic strains pleased the large audience. The cast included Gadeki, Jadowker, William Hineshaw, and Herbert Witherspoon. The composer is Ludwig Thuille, who is said to be the most distinguished young pupil of Joseph Reuberger.

There was a production of orchestral numbers in town last week, the Theodore Thomas's Orchestra giving a splendid programme at the Academy of Music on 11, which included some of Brahms's masterpieces. The Philadelphia Orchestra returned last week from a successful Western tour to give a first-class concert on 15, 16, which included numbers from Gues, Dvorak, Chopin, and Beethoven.

Superintendent of Police Taylor has issued an order to his lieutenants to stop the show of objectionable films and the vulgar performances of vaudeville entertainers at moving picture parlors, declaring that many complaints have been received at police headquarters.

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Nora Bayne and Jack Norworth had the leading parts, and since that time the play has been polished considerably. The co. was satisfactory, and includes James C. Lane, Grace Field, and Lionel Wells.

Fun, songs, and dance are the features of the Follies, which is scoring a tremendous success at the Chestnut Street Opera House with an all-star cast. The travesties on The Pink Lady, Everywoman, Tad's Daffodils, and other successes are taking splendidly. The cast includes Jessie McCoy, Fanny Brice, Vera Maxwell, Walter Percival, Leon Errol, Billy Schrode, Bert Williams, and the Gorman Sisters.

Irene Franklin is the headliner at Keith's, and has a number of clever additions to her popular collection of character songs. A good musical act is given by the Great Bell Family, and Fred Dupre introduced variety into a neat monologue.

The Newlyweds and Their Baby was here for the second time at the Grand last week and drew capacity houses. Little Earl Knapp was the baby, and Olga Von Harlowe, who had made a capable Mrs. Newfangled. Others in the cast are Daniel F. Murphy, Charles A. Morgan, and Oella Sylvester. This week's attraction at the Grand, Old Hallowell's Millions will present Eva Fay as a star, and she is surrounded by a capable cast. The play is a dramatization of her great psychic powers during the play, and there are a number of other unusual novelties for a straight drama.

A fine presentation of Hanson's Polly was given last week by the Orpheum Players at the Chestnut. Carolyn Geiss was suitably cast as the heroine, and William Lamont scored another triumph as Ranson. The rest of the cast acted their parts with merit. This week the attraction is The Awakening of Helena Ritchie, a vehicle used by Margaret Anglin several seasons ago.

Oklahoma was the location for the melodrama, My Partner's Wife, produced last week by the Blaney-Spencer Stock co. at the American. Florence Gear and George Drury Hart appear to advantage in the leading roles. This week the stock co. will give an old Philadelphia favorite, Uncle Sam.

The bill at the William Penn this week is very attractive, the headliners being Gardner and Vincent in a travesty sketch. The Winning of the Queen, Mercedes Lorenz and James Duffy are another entertaining couple, while an unusual number of comedies makes the bill very strong is The Great Del-a-Phone.

J. SOLIS-COHEN, JR.

PITTSBURGH.

Holiday Shopping Cut Down Box Office Receipts—Record of the Week.

PITTSBURGH, Dec. 19.—Christmas shopping affected the attendance at all of the playhouses during the past week, when none of the large audiences, except the Grand, and this week the patronage will likely be smaller.

Thomas H. Shea and co. in A Man and His Wife, Dr. Jekyll and Mr. Hyde, and The Bell is the bill at the Lyceum, and Fantasia follows. The Third Degree was favorably received last week, and was acted by a capable co., and suitably staged. Joseph R. Garry, a former Pittsburgher and well known here, headed the cast as Richard Brewster, which role he played with quiet dignity and efficacy that made it most impressive. Sarah Padden gave a sincere portrayal of Annie Ferris, which at times was convincing and effective.

Madame Kenny Linnin and co. were seen in True Love last night at the Alvin, and beginning this afternoon and for the balance of the week the Kismet motion pictures will be presented for the first time in this city. Next week, Sam Bernard in He Came from Milwaukee. During the past week Madame X was played by a uniformly good co., and adequately staged. Adeline Danian was impressive as Jacqueline, and Robert P. Quinn, Forester, Harry C. Bradley, and Harry Marshall merit mention for their excellent work.

The Nixon has Lulu Glaser and co. in Miss Dudeslack, and Rebecca of Sunnybrook Farm is the underline. Francis Wilson was seen here last week for the first time since he appeared in the Kismet motion pictures at this house, and his straight comedy work was entertaining in his own play. The Bachelor's Broom. Camille is the play offered at the Duquesne by the Harry Davis Stock co., and will be succeeded by Lovers' Lane. The Melting Pot was well played and nicely mounted during the past week.

Little Billie heads a good vaudeville bill at the Grand the current week, and this popular playhouse is drawing largely, notwithstanding this particular season of the year.

The Big Gaiety co., headed by Gus Fay, is the bill at the Gaiety, and Allah and her co. of burlesquers is that at Harry Williams's Academy.

On last Tuesday, at noontime, Mary Marble and Sam Chin sold a grand number of seats from an automobile in front of City Hall, and Marshall P. Wilder attracted the crowds by his characteristic remarks. The sale of the seats for the Tuberculosis League was most profitable, and these players folks, who were at the Grand, deserve the highest praise for their efforts.

ALBERT S. L. NEWBES.

lar appeal was proved once again on Dec. 8, 4 at the Berchel. Georgia Olin was sweet and childlike as the pretty little circus rider. Hannah Maria 5-8, with about the same cast as last season, and did fair business. At the Old Cross Road 7, 8.

In The Cowboy and the Lady, the play given by the Princess Stock co. the week of 3-10, Corliss Giles answered satisfactorily as the cowboy. Miss Olin, who was in the cast of The Cowboy, Mr. Bonner, Miss Mueller, and Miss Salvatore were prominent. Mr. Homan was particularly good as the ranchman. The Resurrection 10-17.

Dainty Lily Lena, with a choice assortment of hats and gowns, headed the Orpheum bill in a group of clever songs. H. M. HARWOOD.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth): The Tormaker's Dream 9 pleased very light business. The Orlean canceled. Madame Rivin (college lecture course number) 14.—ITEMS: Iowa friends are in receipt of invitations to attend the marriage of Margaret Lawrence and Harry Lawrence, Jr., to Orono D. Mann, of New York city. Miss Lawrence was formerly a member of the Princess Stock co., of Des Moines, and recently scored a big hit in Over Night.—Warren Farver, of Waterloo, who has been a close student of Shakespeare for many years, will make his debut on the vaudeville stage at the Mafetie in Dubuque 23. He will give readings from Hamlet and Richard III.—Burleigh Cash, who was for many years a

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member of the Jack Hoedler repertoire forces, is singing a leading role in The Tormaker's Dream, under the management of W. F. Cushman. Merle H. Norton, who has three co. on the road playing The Missouri Girl, has opened a Chicago office from which he will direct his attractions.—Excellent reports come from managers who have played the G. S. Primrose production of Fiddlers in Bed.—Will H. Bruno, who is well known in the Middle West as an eccentric comedian, will take out a new attraction entitled A Fool and His Money, in which Mr. Bruno will be featured.—It is announced that the new ruling requiring all baggage to be of a certain size or smaller will become effective in this territory until July 1.—C. C. Copeland is responsible for a new musical comedy entitled The Babe and the Duds, which had its opening in Oklahoma City.—J. S. Patrick has about completed a new house at Hickley, Minn., which will break the Minneapolis-Duluth jump. FRANK R. FOSTER.

DAVENPORT.—BURTS OPERA HOUSE: Allen Stock co. and Ethel May 4-10, presenting Alabama. The Divorce Question, when Man Meets His Fate, set of the Season, a fair business.—GRAND: The Girl in the Train 7: good business and attraction. George Evans's Honey Boy Minstrels 10, 11: colored by large and well-pleased audiences.

WATERLOO.—THEATRE: Minstrelsy Tramp 7: small house. Girl in the Train 8: pleased good business: deserved better. Herwoods 11-16 opened well.—ITEM: The Herwoods sail 25 on a two-year tour of Australia, Africa, and India.

DUBUQUE.—GRAND: The Girl and the Train 6: good co., fair attendance. Grand's Minstrels 8: excellent performance, to good houses. With Edged Tools 10: excellent co.: light attendance. The Echo 11: canceled.

GRINNELL.—THEATRE: U. T. C. Nov. 29: small house. Sweetest Girl in Paris 1: pleased capacity. Pumpkin Huggers 2: With Edged Tools 6: delighted small house. Peck's Bad Boy 8: pleased small house.

MARSHALLTOWN.—NEW ODEON: With Edged Tools 6: pleased small house. The Tormaker's Dream 10: pleased good house. The Echo 11: fair house.

CALDWELL.—OPERA HOUSE: Golden Girl Nov. 29: pleased big business.—ITEM: Plans for new opera house have been submitted.

SPENCER.—GRAND: Girl Who Dared 6: failed to appear. Jesse Fash Concert co. 8: very good business: pleased.

PERRY.—GRAND: Morgan Stock co. closed a good two weeks' engagement 9.

IOWA CITY.—GOLDEN: Morgan Stock co. and Arnoldo Leopards 11-16: good business.

KANSAS.

TOPEKA.—GRAND: Marjorie Cortland and Clinton Preston in Baby Mine made their first appearance here 8, and pleased capacity. U. T. C. played to fair business 9: High School Senior Orama present.—MAJESTIC: North Brothers Stock co. 11-16, presenting Dorothy Vernon of Haddon Hall: good performance: business excellent.—AUDITORIUM: International Country Show 4-9: twenty-eight States and three foreign countries represented: Exhibits the best ever seen in this section of the country: attendance, 25,561.

MUTHINSON.—HOME: Madame Sherry 8: excellent attraction: S. B. O. The House Next Door 7: very fine co., to good house. Baby Mine 9: pleased two good houses.

OTTAWA.—ROHBAUGH: The Wolf 8: fine performance: fair business. House Next Door 9: good performance: fair business.

FORT SCOTT.—DAVIDSON: Howe's pictures 6: pleased fair house. Alma 8: pleased light house: stormy night.

ARKANSAS CITY.—BANNY'S FIFTH AVENUE: The Lion and the Mouse 11: good co.: fair business.

EMPORIA.—WHITLEY: House Next Door 8: fine performance: poor business.

COLUMBUS.—MCHEE'S: Howe's pictures 6: pleased usual good business.

JUNCTION CITY.—OPERA HOUSE: Baby Mine 8: fine co.: large appreciative house.

KENTUCKY.

MENDENHALL.—PARK: Too o' the World 11: fair business. Sweetest Girl in Paris 1: delighted big business.—ITEM: Miss Virginia sold many Red Cross seals during intermission.

OWENSBORO.—GRAND: Bailer and Austin in Top o' the World 13: good business: performance fine.

PADUCAH.—KENTUCKY: Field's Minstrels 9: pleased S. B. O. Rebecca of Sunnybrook Farm 8: 9: delighted fine business.

MILLEDGEVILLE.—GRAND: Belle of Kentucky 8: highly pleased big house.

MIDDLEBORO.—MANNING: Greatstar 8: pleased small house.

LEXINGTON.—OPERA HOUSE: Isle of Sultans 9: light business.

FRANKFORT.—CAPITOL: Al G. Field's Minstrels 13: delighted packed house.

SOMERSET.—GEM: Thelma 8: good business.

LOUISIANA.

NEW ORLEANS.

Praises for Irene Daniel and Bernice Atwood—French Opera Continues Popular.

The Country Boy, which has many qualities to recommend it, was the attraction at the Tulane Dec. 10-18. An intelligent cast interpreted the play in a natural and realistic manner. The attendance was exceptionally good during the engagement. Richard Caris 17-20, a competent co. presented The Country Boy at the Dauphine 10-13. Irene Daniel, Bernice Atwood, M. R. Brewster, Bernice Atwood, and Lella Meredith were the effective principals in the cast. Henry W. Arvan's co. in The Girl of the Golden West made a big hit 14-16. The production was everything claimed for it and crowded houses greeted the co.

At the Crescent The White Swan 10-18. The play, which is a romantic American drama, seemed to please. At the Mercury of Theater 17-20.

A musical comedy entitled College Chorus was the drawing card at the Greenwell 10-18, being presented by J. M. Lee's Musical Comedy co. A good singing and dancing chorus was its principal asset. The Farolan Oct 17-20. The Gerson-Pollock Stock co. at the Lyric Theatre put on Human Hearts 10-18. The co. has continued its high standard of work. The Last Trail 17-20.

Julius Layolle's French Opera Troupe at the French Opera House presented Nicoletta 13, La Boheme 14, and La Favorite 16, all in a most satisfactory manner and to excellent houses. The Orpheum bill 11-17 consisted of the following features: Homer Adams Talvora, Blanche De Berry, Nana, Clifford Walker, Gordon and Marx, Alama Youlin, Cole Delancey, and motion pictures.

Julius Layolle, manager of the French Opera

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San Francisco, Cal. Chicago, Ill.

O. 4: pleased tonheavy house. Girl in the Taxi 8: pleased capacity.

CRAWFORDVILLE.—MUSIC HALL: The Lovers Brothers, mamestists, 5-9: good co. and fair business.

RENSSELAER.—ELIS: Warner Stock co. 4-9 opened to light houses, then S. B. O.: one of the best co. ever here.

CONNEYSVILLE.—AUDITORIUM: Walker Whitehead in Magic Melody 9: delighted enthusiastic house.

WARREN.—EAGLES: Hottest Ooon in Dixie 3: pleased fair business.

VINCENNES.—GRAND: Bailer and Austin 14: pleased.

NEW CASTLE.—GRAND: ITEM: P. B. Elliott is now in charge, succeeding Paul Fisher.

IOWA.

DES MOINES.

Georgia Olin Pleased as Polly—Good Work by Princess Stock Company.

That Margaret Mayo's pretty and interesting little play, Polly of the Circus, still has a popu-

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Henry Olive and co., the Cadets Gascolene, and Karl Hany's dogs.
At the Gayety the Passing Parade drew the usual good houses, while the Cherry Blossoms bloomed at the Dewey. Cliff Henshaw's comedy circus was the headliner at the Unique, although it was forced to divide honors with Lew Welch in Lavinsky's Old Show.

CARLTON W. MILES.

MANHATTAN.—THEATRE: Remained at Red Gate 9: fair house and co. Flirting Princess 10: fine co.; good house.

RED WING.—T. B. SHELDON MEMORIAL: Deep Purple 8: excellent co.; good house. **WINONA.—OPERA HOUSE:** Deep Purple 9: two good houses; excellent co.

MISSISSIPPI.

VICKSBURG.—WALNUT STREET THEATRE: Alias Jimmy Valentine 5 pleased fair business. Excuse Me 6: excellent co. and performance. Country Boy 7 pleased satisfactory business. Girl of the Golden West 18: big advance sale.

MEMPHIS.—GRAND: White Sister Nov. 20: two good houses. Country Boy 3 pleased light house. Man on the Box 9: two good houses.

GREENVILLE.—GRAND: Country Boy 8 with Dudley Hawley and Mrs. Charles Craig; fine performance; good house. Excuse Me 7: big business; pleased.

TUPALO.—OPERA HOUSE: The Music Makers' Quartet, under auspices of M. C. A., delighted well-dressed house 8. The Houston co. presented Lena Rivers 11: small house.

JACKSON.—CENTURY: Excuse Me 5: excellent co.; delighted large house. Third Degree 6: fair business.

COLUMBUS.—THEATRE: Coburn's Minstrels 6: S. R. O.

MISSOURI.

KANSAS CITY.

Sam Bernard Funnier Than Ever—Cohan's G. R. Q. Wallingford Found Ready Favor.

Sam Bernard began a week's engagement at the Shubert Dec. 10, opening to capacity, with He Came from Milwaukee, and was a big hit. The star was funnier than ever before, which is saying a great deal; in fact, it was one continuous laugh while he held the stage. The supporting co. were splendid without exception. Anna Wheaton in the income role being especially conspicuous. Boy Mine 17-23.

Get-Rich-Quick Wallingford held the boards at the Willis Wood 10-16 to excellent business. George Cohan has made some fine comedy, with Wallingford and Blackie Daw as his chief subjects. John Webster as Wallingford and William H. Forester as Blackie Daw handled the principal characters in an up-to-date, breezy way that pleased immensely. Emma Trentlin in Naughty Marietta 17-23.

Polly of the Circus was the Grand offering 10-16, playing to a very satisfactory week's business. The play has been seen here a number of times, but seems to be always welcome. School Days 17-23.

The William Grey Stock co. presented The Great Divide at the Auditorium 10-16 to modest audience. Stephen Grant was finely portrayed by Mr. Grey, while Edna May Jackson did equally well in the part of Ruth Jordan. Both received several curtain calls for their pleasing performances. The supporting co. was well cast, and gave excellent account of themselves. The play was also properly staged. Lena Rivers 17-23.

The Gilliland and Uncle Tom's Cabin 10-16, and the old favorite seemed to please just as thoroughly as it ever did. The performance was marked by many specialties and features, and was well handled throughout. Florence Johnston in Camille 17-23.

The Century had The Girls from Missouri with Eva Fay and Fred Russell, featured, and Fatima as an added attraction. The show opened to big business as usual and was well received. Miner's Americans 17-23.

The World of Pleasure 10-16 at the Gayety to good business. Will Fox Harry Marks Stewart, and a capable co. of entertainers all found favor. Hastings's Big Show 17-23.

A Romance of the Under World, a one-act play of intense dramatic interest, by Paul Armstrong, was the Orpheum headliner 10-16, scoring heavily. Other acts were Conita Steele and Barr. Pauline Moran, Charming Gladys, International Polo Team, Three Hickey Brothers, and Chick and Chickadee, all winning applause. Business big.

The Empress had the Four Baltus, Olympian Athletes, as their tonline 10-16, with Nellie Brewster and co., Ida Barr, John B. Gordon and co., Mrs. Jules Levy and Family, and Miller and Mack all pleasing.

Myrtle Elvyn will be the feature of the regular monthly concert at the Willis Wood Jan. 5. D. KEDDY CAMPBELL.

ST. LOUIS.

Emma Trentlin Pleased Usual Good Business—Prizes for German Stock Company.

Naughty Marietta, with Emma Trentlin, was seen at the Olympic Dec. 10-16 by good and well pleased audiences. James K. Hackett in A Grain of Dust 17-23.

Age does not seem to wither The Old Homestead, which was at Century Theatre 10-16. Ed. L. Snader was seen to advantage as Uncle Joshua Bailey and Austin in The Top of the World 17-23.

George Damerel returned to the Garrick 10-16 in The Heart Breakers. The play apparently has not lost its power of attraction for very good audiences were in attendance. Olive Vail in Miss Nobody from Starland 17-23.

The Aborn English Grand Opera co. opened for one week at the Shubert 10 with The Love Tales of Hoffman, which was heartily received. Leonard Samoloff as Hoffman did excellent work. Others in the co. are Louise A. Barron and Edith Helman, Madam Butterfly, Il Trovatore, Martha Lucia, and Thus will be presented. Sam Bernard in He Came from Milwaukee 17-23.

Der Hund von Bankerville was presented by the German Stock co. at the Olympic 10. The entire cast handled itself splendidly and a fine crowd was in attendance.

Herman Timmer in School Days returned to the American 10-16. The play is drawing well and received a warm welcome by good crowds. The Echo, with Blanche Dero and Frank Woods, 17-23.

Big G. Molasso's sensational pantomime, La Bonnambois, with Nina Payne, E. St. Bill and others, heads Columbia bill 10-16. Willis H.

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Wahedald is next on the list. The bill is very good and is drawing good crowds.

Florence Johnston in Camille gave satisfaction to good crowds at the Havelin Theatre 10-16. The entire co. did most intelligent work. Wyoming 17-23.

The High School Girls, one of the biggest burlesques, was at the Standard 10-16 and was heartily received by fine business. The Girls from Missouri 17-23.

The Belles of the Boulevard was appreciated by good crowds at the Gayety 10-16. The World of Pleasure 17-23.

William H. McClain, father of Harry B. McClain, who supported Rose Stahl last year, died on the 7th. Mr. McClain was president and general manager of the Provident Association and known as a true friend in need to the actor.

VIVIAN S. WATKINS.

ST. JOSEPH.—TOTTLE: The Girl in the Taxi 11 pleased. **LYCEUM:** At the Old Cross Roads 3-8: capable co.; pleased good business. Polly of the Circus 7-9: excellent co.; pleased crowded business.

COLUMBIA.—THEATRE: The Fortune Hunter 6 pleased S. R. O. Lyman H. Howe's Travelogue 8 pleased good house.

HANNIBAL.—PARK: The Sweetest Girl in Paris 6: excellent co.; big house. The Fortune Hunter 9: good co.; two good houses.

KIRKSVILLE.—HARRINGTON: Millionaire Tramp 1 pleased capacity. At the Old Cross Roads 8: fine production; good house.

MOBERLY.—HALLORAN: Fortune Hunter 8: good co. and business.

FULTON.—PRATT'S: Lyman Howe's pictures 9.

NEBRASKA.

OMAHA.

Louis Mann in Elevating a Husband Made Good Impression—Coming Attractions.

Louis Mann and his excellent co. were seen at the Brandeis Dec. 10-13 in Elevating a Husband. Mr. Mann was most convincing, and the play made a distinctly favorable impression. Underlined The Newswire and Their Baby 14-16. Get-Rich-Quick Wallingford 24-27. The Spring Maid 28-30, with School Days for week of 31.

At the Boyd The Red Mill opened a half week's engagement 11 to a large and well-dressed house. Blanche Ring 24-27.

As usual, the programme at the Orpheum is an attractive one, the bill being Arnold Brothers, Four Elms, Julius Tannen, Edwin Stevens and Tina Marshall in Cousin Kitty. Lily Lena, the Avon Comedy Four in The New School Teacher, and The Blank Family.

Harry Hastings's Show is the offering at the Gayety week of 10, with the usual prominence of girls, girls, and the specialties are also well received.

Miner's Americans are on for the full week at the Knox and the burlesquers are heartily enjoyed from the pit to the gallery. Underlined Broadway Gaiety Girls for week of 17.

Her Great Match is the offering of the Woodward Stock co. at the American, with Hello Bill for the week preceding Christmas.

The management of the Orpheum Theatre has just completed the sale of all that portion of their real estate lying north of the theatre

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proper, this being in line with the policy of the co. to hold no reality as an investment beyond what is necessary for their playhouses.

J. RINGWALD.

LINCOLN.—THEATRE: Aborn Opera co. Nov. 27-29 pleased good houses. Girl in the Taxi 30: full house. U. T. G. & White Sister 8 pleased good business. **ORPHEUM:** Strongest bill of season 4-9: capacity business.

BEATRICE.—PADDOCK: U. T. G. 11: big business.

NEVADA.

RENO.—MAJESTIC: War Memorial Service 3. The Flower of the Ranch 5: good co. and business.

NEW JERSEY.

JERSEY CITY.

Eva Fay in Old Hallowell's Millions Drew Well—Burlesque Notes and Gossip.

Old Hallowell's Millions served to introduce mystifying Eva Fay and a very strong supporting co. to the patrons of the Majestic Dec. 4-9 to fair patronage. The play is an intensely interesting one and a novelty in the theatrical work of Eva Fay, who gives an amazing exhibition of mental power. The play itself is a fairly good one, and with the assistance of the competent cast and Mrs. Fay's specialty it should prove a winner. Mrs. Fay is a talented actress, and as Mrs. the mysterious she appears to good advantage. In the support she deserves special mention are George D. MacQuarie, Omar Sami, Theo Kehrwahe, Harry Crosby, George A. Weller, William Harris, Harry P. Myrtle, George H. Lednerwell, Doll May, Virginia Edwards, and Nell E. Strong. Harry Kelly in His Honor the Mayor 15-23. Al. H. Wilson 25-30.

The Kentucky Belles drew good houses at the Bon Ton 11-15, and gave a very clever performance. Sam Rice's Daffydill 15-23.

Master Melville Hunter, who is known to the stage as Master Melville, is recovering from a severe illness at his home in Bayonne.

The moving picture and vaudeville houses here are doing an immense business.

Eva Allen, who is in town here this week at

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Lyons and Their Baby 6 pleased very large audience. Billy Allen's Musical Comedy co. 7-9; big business and general satisfaction. Plays: The King of Kokomo, The Man Behind, Miss Idlewood, Peck's Bad Boy 12 failed to please; good-sized audience.

JOHNSTOWN—CAMBRIA: The Dawn of a To-morrow 8 canceled. The Blue Mouse 9; fair attraction and business. The Cowboy Girl 9; fair attraction and business. Jardin de Paris Girls 11; good attraction and business. Blanche Bates in Nobody's Widow 12; splendid performance and business.

ALTOONA—MISLER: Alice Lloyd in Little Miss Fix-it 8; good returns. Blanche Bates in Nobody's Widow 11; large house. Jardin de Paris Girls 8; fair house. Girl of the Mountains 12; medium house. Cowboy Girl 14; fair house. Rejuvenation of Aunt Mary 15; good house.

WILLIAMSPORT—LYCOMING: Country Boy 7; small enthusiastic audience; strong co. Henry 8 pleased fair house; well balanced co. Allen Musical Comedy co. in King of Kokomo, Miss Behind, and Miss Idlewood; first half 11-12; fair business.

BUTLER—MAJESTIC: Elmerette's Assemblage Players 11-12 opened in the Bishop's Carriage; good business. Other plays: An Orphan's Prayer, A Neglected Wife, Rose of Killarney, Three Weeks, Thelma, The Coward, and Camille.

WARREN—LIBRARY: The Witching Hour 9; large house; well pleased. Little Miss Fix-it 11, 12; good business; satisfaction. Le Brun Grand Opera co. 13 in scenes from Martha and Il Trovatore; light house.

PITTSBURGH—BROAD STREET: Three Twines 1; good co.; pleased good house. Girl of the Mountains 2; good co.; excellent satisfaction. ITEM: Policy changed to vaudeville 4.

SUNBURY—CHESTNUT STREET: The New York 8; pleased large audience. Country Boy 9; big business; pleased. Goose Girl 9; satisfaction. Adeline O'Connor well received.

WILKES-BARRE—GRAND: William Faversham and Julie Orr in The Fawn 8; excellent to capacity. LUCERNE: The Darlings from Paris 11-12 pleased good houses.

TARENTUM—NIXON: Girl from U. S. A. 8 pleased small house. Forty-five Minutes from Broadway 9 pleased fair house. Blue Mouse 9; fair business; co. good.

LEBANON—ACADEMY: Beauty Spot 8 pleased large house. The Wolf 9; good co. and business. Girl of the Mountains 9 pleased two large houses.

CONNELLVILLE—SOJSSON: Blue Mouse 8 pleased two good houses. Helen Lowell in the Rejuvenation of Aunt Mary 12 pleased fair business.

GREENVILLE—LAIRD: Baby Mine 8 pleased full house. Old Homestead 11, 12; greeted enthusiastically by fair-sized audience.

HANOVER—NEW OPERA HOUSE: When a Woman Will 8 failed to please small house. The Wolf 11, 12 pleased light business.

HONOLULU—LYRIO: Le Brun Opera co. 8; excellent co. and business. Country Boy 12; fine co.; fair house.

ASHLAND—TEMPLE: Goose Girl 7; good business; one of season's best. Peck's Bad Boy 9; small house.

OIL CITY—THEATRE: Baby Mine 9; big house and satisfaction. Human Hearts 9; fair attendance.

POTTSVILLE—ACADEMY: Frank De-shon in The Beauty Spot 9; good co. and business.

RENOVO—THEATRE: The Rosary 12; excellent; small but well-pleased audience.

MIDWAY—OPERA HOUSE: The Confession 9; best attraction this season.

RHODE ISLAND. PROVIDENCE.

John Kellard at the Empire—Three Houses to Remain Dark During Holiday Season.

John Kellard and his co. opened a short engagement at the Empire Dec. 18 in Shakespearean repertoire. The Merchant of Venice and Hamlet were the selections, and in both Mr. Kellard exhibited an excellent knowledge of the characters. Maude Adams closed the week at the Empire 14-16 in Chanticleer with a most successful performance. Capacity houses prevailed.

Madame Kenny Lincoln, supported by members of the Lyric Theatre co., presented The Slaves to fair-sized audiences at the Providence Opera House 11-12. Closing the week the First Light Infantry offered Down on the Rio Grande, a new and original musical comedy, to good-sized audiences. Colonel Green is responsible for the work, while the music is from the pen of Marshall S. Martin. The cast was composed entirely of local amateurs, of which Blanche Veeder and P. Stranahan have prominent roles.

Woman Against Woman attracted fair houses to the Imperial 11-12, and received a flattering endorsement.

The Orcher Jacks held the boards at the Westminster 11-12 in a musical satire, A Trial Marriage. Fair business prevailed.

Keith offered a good bill headed by Edmund Hayes and co., followed by Middleton, Spellmeyer and co., Nonette, Lane and O'Donnell, Rawls and Kaufman, Max Witt's Melody Lane Girls, Will Dillon, Iolene Sisters, and the Lee Marquards.

On account of Christmas holidays the management of the following houses: The Opera House, the Imperial, and the Empire, will continue dark 15-25. The Blue Bird 15-20 will be at the Opera House, and The Girl in the Tan at the Empire.

H. P. HYLAND.
WOONSOCKET—BIJOU: Blum Stock co. in The Girl of the Emerald Isle 11-12; good performance.

SOUTH CAROLINA.

CHARLESTON—ACADEMY: Girl of the Golden West 9; two large houses well pleased. Fritz Schell in The Duchess 9; two excellent houses.

COLUMBIA—THEATRE: Fritz Schell in The Duchess 8; very good, to capacity. Nat Goodwin in The Captain 9; good; large house.

SOUTH DAKOTA.

WATERTOWN—GRAND: The Rosary 8; good co. and business.

SIoux FALLS—NEW THEATRE: Rosalind at Red Gate 8 pleased good house.

TENNESSEE.

CHATTANOOGA—LYRIO: Bohemian Girl 8 pleased fair business. Miss Nobody from Starland 8 pleased good business. Al. H. Wilson 7 pleased poor house. ALBERT: Girl of the Golden West 4 pleased good house. BIJOU: Beauty and Bunker 4-9 drew well and pleased.

BRISTOL—HAMELING: The Dawn of a To-morrow 8; excellent performance, to poor business. Al. H. Wilson 9; best vehicle in which Mr. Wilson has ever appeared in our city.

TEXAS.

BROWNWOOD—HARRIMAN: The Thief 4 pleased full house; best offering of season. Johnny and Ella Galvin 7-9; good co.; full house. UNDER CANVAS: Girl from the Golden West 5; fair business.

GAINESVILLE—OPERA HOUSE: Traveling Salesman 8; fair performance; good house. Paid in Full 9; best of season; charmed large audience. ITEM: No dark nights under new management.

EL PASO—THEATRE: Chorus Lady 2, 3; fair houses. Glenside 4, 5 pleased good business. Grace Van Sturdivant 6; best of season.

DRAWFORD: Starland Musical Comedy co. still drawing big business.

GREENVILLE—KING OPERA HOUSE: Black Pat 5; good business; top-heavy house. Paid in Full 9; business light, owing to heavy rainstorm; co. fine.

WICHITA FALLS—WICHITA: Paid in Full 5; good co.; fair house. Human Hearts 9; fair co.; small house.

CLARKSVILLE—OPERA HOUSE: The Emory Musical Comedy co. 7-9; light business, account inclement weather; pleased.

VICTORIA—HAUCHILD'S: Aida Quartette 4 pleased small house. Chorus Lady 7; good business.

BRENNHAM—GRAND: Liza and the Mouse 5 pleased good house. ITEM: house has been improved and stage enlarged.

DAY CITY—GRAND: Chorus Lady 8; co. and business good.

UTAH.

SALT LAKE CITY.

An Old Favorite at the Colonial—Forbes-Robertson Well Received.

At the Colonial the well-known idyl of the mountains, In Old Kentucky, drew fair business Dec. 4-6. Mildred Johnson and Bert G. Clark were popular and the co. generally satisfactory. Anna Day and co. in When Knight-hood Was in Flower 7 to fair business. Forbes-Robertson and his excellent co. in The Passing of the Third Floor Back proved one of the gems of the season, the co. being one of high merit. Prices were advanced, but three good audiences witnessed the play in silent interest, pondering quietly on the life lessons it contains. In answer to repeated recalls Mr. Robertson made a short speech of thanks, referring to his visit to Salt Lake many years ago, when the city was yet a two-story instead of, as at present, a sixteen-story affair.

The Garrick Players presented For Fair Virginia week of 8 to good business.

At the Orpheum Odette, the water queen, proved a good attraction, not alone for her own work but in the interest attached to the swimming and diving contests given by local people in connection. Agnes Scott and Henry Kean were popular in their dainty sketch, Drifting. Charles James and Maude Ryan were much liked. Others were Lee Gracie, Madame Panita, Knox Wilson, and the Pathe pictures, drawing full houses all the week.

Salt Lake Theatre dark week of 4. Anna Held in Miss Innocence 14-15. Madame L. de Montfort, Palestine lecturer on the customs of the Holy Land, is in the city arranging for a course of her lectures.

C. E. JOHNSON.
LOGAN—THATCHER: Millionaire Tramp 6 delighted top-heavy house.

VERMONT.

BRATTLEBORO—AUDITORIUM: H. D. King Stock co. in Wife in Name Only, in Arizona, Shamus O'Brien, Beyond Pardon, Girl and Outlaw, Ismael, Boy Detective, and What Happened to Smith 4-9; satisfied large business.

NEWPORT—LANE'S OPERA HOUSE: The Pullman Tourists 11; fair performance; medium house. Paul Gilmore, supported by a fine co.; fine production of The Bachelor 12; fair house.

BARRE—OPERA HOUSE: The Gambler 8; fine co.; big house. Phil Maher Stock co. in Thorne and Orange Blossoms 11-12 opened to good business.

VIRGINIA.

ROANOKE—ACADEMY: The Dawn of a To-morrow 7 pleased fair business. Al. H. Wilson 12; good performance, to fair business. ITEM: The Roanoke, a new modern Broadway theatre, will open 25, under management of W. P. Henritze; popular prices; Keith Circuit; seating capacity, 1,700.

RICHMOND—ACADEMY: Naughty Marietta 8; good business. Fashion Play 11-12; nice business. BIJOU: The Stampede 11-12; good houses. COLONIAL: The Country Kids, Two Juggling Johns, Kamplain and Bell to capacity 11-12.

NEWPORT NEWS—ACADEMY: Naughty Marietta 7; excellent co.; good house. County Sheriff 8; fair co.; small house.

PETERSBURG—ACADEMY: Four Pickers 11-12; opened in Pride of Virginia; co. good; business big.

WASHINGTON.

SPOKANE.

Alfred Cooper in The Country Boy—Jessie Shirley and Company Open Long Season.

The Country Boy, with Alfred Cooper as the boy, played to big business at the Auditorium Dec. 4; Alas Jimmy Valentine, with H. B. Warner in the title-role 5, 6; The Virginian 8-10; Carol Butter, daughter of a local banker, essayed Elizabeth Forbes's part as leading woman.

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an on the opening night, when the performance
was a benefit for the Anti-Tuberculosis League;
S. R. O.

Jessie Shirley and her co., which opened an
engagement of thirty weeks at the American
in the Lion and the Mouse, was enthusiastically
received. Miss Shirley said in a certain speech:
"I am so glad to be back again with you, and
I want to tell you that to-night is the one thou-
sand six hundred and fifty-seventh time I have
appeared before an audience in Spokane. This
delightful reception makes me feel that I am
even greater than Joffrey, for it shows me that
I can 'come back.' The Little Minister 10-15.

Jessie Shirley's Stock co., at the American
Theatre, includes Harold Holland, Mabel Daul-
ton, Donald Foster, Alice McIntyre, Adelaide
Laird, Daniel Edson, Jack Waltemeyer, Gordon
Davis, David Kirkland, S. Condit, Marie Baker,
Polly Bain, and Charles Yule.

Spokane Lodge, No. 228, B. P. O. E., has en-
gaged H. L. Brown, of Chicago, to present his
musical comedy, The Elk's Tooth, in the Audi-
torium Jan. 24, 25. Sixty members will be in
the cast. Ben H. Rice, a former professional,
now secretary of the National Annie Show, is
exalted ruler of the lodge. The lodge plans to
send 400 members to the grand lodge reunion at
Portland next July.

Elizabeth Forbes, leading woman of The Vir-
ginian co., was entertained by Mr. and Mrs. O.
W. Winter, Mr. and Mrs. B. Lewis Butler, Mr.
and Mrs. Fred W. Boldrick, and Mrs. S. Baar-
hoorn during her stay in Spokane.

Ann Pittwood, of Spokane, who played the role
of Clara in The Seven Sisters after graduating
from the American Academy of Dramatic Arts
in New York, has joined the Jessie Shirley co.,
her first part being Micah Dow in The Little Min-
ister.

Austin Corbin II. has leased to the Greystone
Amusement Co. the ground occupied by the Ma-
jestic Moving Picture Theatre for five years at
\$30,000.

"Bob" Hendricks is at the Empire Theatre
with his co., including Letellier, Moore and Ber-
tor, Raymond and the Bling-Bling Band.

The Lawrence Players, who closed a successful
engagement at the American 2, have gone to
Vancouver, B. C., where they will be known as
the Lawrence-Sandusky Co., as follows: Del
S. Lawrence, Alf T. Layne, J. C. Livingston, J.
Will Pike, Frank Kelton, George W. Bestie,
business manager; Edwin Milton Roberts, Frank
Cutter, scenic artist; William Dilla, Jane Kel-
ton, Clair Sinclair, Daisy D'Avra, Dorothy Law-
rence, and Rhea Mitchell.

Rev. Oscar H. J. Scott, chaplain of the Twenty-
fifth Regiment Infantry, stationed at Fort George
Wright in Spokane, has established a stage with
curtain and scenery at the post exchange, and
will give a series of entertainments for the sol-
diers. The first booking is Williams's Jubilee
Singers. W. S. McCREA.

SEATTLE.

Florence Malone Appeared to Advantage—
Walter McCullough Engaged.

At the Metropolitan Theatres Dec. 3-9
was presented by a good co. before audiences,
averaging fair business. Florence Malone was
seen to advantage in the role of Betty Brice,
which was given a natural delineation. Philhar-
monic Concert 11. Seattle Male Glee Club 13.

The Moore was dark 3-9, due to the can-
cellation of an engagement. Kubelik, under the
auspices of the Ladies' Musical Club, the strong-
est organization of its kind in the city, drew a
capacity house 6. An excellent programme was
rendered, and the applause was liberal. The
Lambert Grand Opera co. in repertoire 10-15.

Busy jazz 3-9 at the Seattle amusements and en-
tertainment houses ranging from small to large,
with George Sidney in the title part, who dis-
played his skill and ability as a comedian to the
best advantage. Carrie Webber scored effec-
tively as Rosetta. In the cast were Jessie Gil-
lette, Dick Hume, Nick Basil, John J. Masee,
and others, who contributed to the mirth and
fun. Don't Lie to Your Wife 10-15.

The offering of the Sandusky-Stockdale co. at
the Loie was The Web 3-9, which drew small and
medium houses. In the cast were Myrtle Vane,
Clara Beyers, Bert Hadler, Carl Stockdale, and
others. La Tosca 10-15.

The interior of the Erie, corner of Main and
Occidental avenues will be remodeled and de-
corated at considerable cost. The offerings at this
theatre have been confined chiefly to burlesque.

Walter McCullough, who has many friends here,
will be the new leading man at the Loie.

BENJAMIN F. MESSEURY.
TACOMA.—THEATRE: Fune Hunter 3-9
made good record. The title part, who dis-
played his skill and ability as a comedian to the
best advantage. Carrie Webber scored effec-
tively as Rosetta. In the cast were Jessie Gil-
lette, Dick Hume, Nick Basil, John J. Masee,
and others, who contributed to the mirth and
fun. Don't Lie to Your Wife 10-15.

WALLA WALLA.—KEYLOR GRAND: The
Gamblers 4: Paul Everton and excellent co.;
good business. Skovgaard, violinist, and Alice
McClung, pianist; good entertainment; light
business.—ITEM: Local Lodge of Elks gave
their annual memorial services for departed
members afternoon 3.—Principal address by Rev.
C. E. Tuks, of St. Paul's Church, formerly mem-
ber of Billings, Mont., lodge. Vocal music fur-
nished by Guy Allen Turner, quartette from
Whitman College, and Alice Marlorie, organist.
Formerly of Bozeman Conservatory, now instructor
in music at St. Paul's school, this city. Miss
Racon has a clear mezzo-soprano of unusual
strength and delighted the large audience.

ELLENBURG.—THEATRE: Country Boy
Nov. 28: good house; well received. Busy jazz
1: fair house; made audience very merry. The
Gamblers 8: good house; enthusiastically re-
ceived; splendid co.: Paul Everton and Ger-
trude Dallas especially fine.

EVERETT.—THEATRE: Three Twins 3.
—ACME THEATRE: Ann Phillips co. in The
Interloper 4-9: good co. and house.—ITEM:
Miss Phillips a favorite here returns in stock
with her own co.: is a young and talented and
pretty girl.

WEST VIRGINIA.

WESTON.—CAMDEN OPERA HOUSE: The
Girl from Rector's 4: pleased small business.
The Rejuvenation of Aunt Mary 9: excellent per-
formance; fair business. Along the Kennebec
11: poor co. and business.

CHARLESTON.—BURLEW OPERA

HOUSE: Girl from Rector's 4: pleased good
business. Schenck's Indoor Circus 9-9: attracted
light business.

BLUEFIELD.—ELKS' OPERA HOUSE:
Al. Wilson in A German Prince 12: pleased large
audience.

WISCONSIN.

RACINE.—THEATRE: Parisian Beauties 7:
fair attraction and business. Baby Mine 8
canceled. Camille 9: fine co. and business. My
Cinderella Girl 10 canceled. Grace Baird Stock
co. in A Bachelor's Romance, Dixie Land, A
Woman's Battle, Under Arizona Skies, The Bet-
ter Way, Mesdames, Dolores Artist and Wait,
and Under the Bear's Paw 10-15: co. and busi-
ness good.

JANESVILLE.—MYER'S GRAND: Grace
Baird co. in A Woman's Battle, The Better
Way, Under Arizona Skies, A Bachelor's Ro-
mance, The Captain's Mate, and Dolores 4-9:
fair business.

FOND DU LAC.—HENRY BOYLE THEA-
TRE: The Deep Purple 12. Jack Hensley co.
opened 11-16 (excepting 12): good business.

LA CROSSE.—THEATRE: Vera Michelena
in Alma 10: twice to fair business.

APPLETON.—THEATRE: The Chorus
Lady 9: pleased fair house.

SUPERIOR.—GRAND: O. James Bancroft
in The Private Secretary 4: fair business.

EAU CLAIRE.—OPERA HOUSE: Howe's
pictures 9, 10: pleased four full houses.

PORTAGE.—OPERA HOUSE: At Sunrise
9: fair attraction; light business.

BELOIT.—WILSON'S: Parisian Beauties 9:
good house.

WYOMING.

LARAMIE.—OPERA HOUSE: Max Dill in
The Rich Mr. Hoxenheimer 7: excellent; good
business.—ITEM: The New Princess is pro-
gressing rapidly.

CHEYENNE.—CAPITOL AVENUE THEA-
TRE: Forbes Robertson 4: excellent, to good
business. The White Sisters 7: very good, to
fair business.

CANADA.

MONTREAL.

Sixth Week of Grand Opera—Revival of N. M.
S. Pinafors Delighted Good Business.

Faust and Madame Butterfly were repeated
Dec. 11, 12, the opening nights of the sixth
week of grand opera at His Majesty's. Deryne
was the Marguerite and Ferabini the Madame
Butterfly. Deryne repeated his splendid per-
formance of Micolio. He will be given for
the first time this season 14.

The all-star cast in Pinafors at the Princess
played to good business and, unlike most all-star
casts, the ensemble work was as good as that
of the individual. S. E. Graham was a capital
Sir Joseph. De Wolf, Honore, a splendid Dick
Deadere, George McFarlane, a Montreal boy,
scored as Captain Corcoran. Arthur Aldridge
was an excellent Ralph, and Eugene Cowles
had to respond to many cheers for his rendering
of the boatman's song. Mable Weeks was a
charming Josephine, with a number of more than
ordinary quality. Viola Gillette was an artistic
Buttercup and Alice Brady a dainty Cousin
Hebe. Altogether it was a most enjoyable per-
formance. Kinemacolor pictures 13-23.

The Colonial Sentiment proved a fine headliner
at the Orpheum; it is one of the most artistic
musical acts in vaudeville. James H. Oullen
also scored with his songs and monologues.
Charles E. Evans has a clever sketch in It's Up
to You, William. Marini and Bronski in Rus-
sian dances, Howard and Howard, Rawson and
June, and the Strength Brothers make up a
good bill.

The Merry Burlesquers are at the Royal.
La Closerie de Genes (The Willow Conco)
proves a popular bill at the National.

W. A. TREMAYNE.

CALGARY, ALTA.—MAJESTIC: Stock co.
in Peaceful Valley 4-6. Graustark 7-9: good co.
and business. Stock co. in Girls 11-15. San-
ford Dodge in The Right of Way 14-16: pleased.

—ORPHEUM: Elsie Musical Comedy co. in A
Matinee Girl 4-6. Charles's Aunt 7-9: fair co.;
good business.—EMPIRE: Willard Mack and
co. in The Getaway 7-13: excellent, to capacity.

ST. JOHN, N. B.—OPERA HOUSE: The
Pierrots, from the C. P. R. steamship "Empress
of Ireland," charity entertainment 13, and Jude
from their work here last winter, should
provide a very clever programme. Will 8.
Harkins opens a two-weeks' engagement Christ-
mas Day, producing Girls and The Lottery Man
as the two first bills.

LONDON, ONT.—GRAND: Channery Olcott
in Macushla 7: pleased full house. The Cow and
the Moon 8: fair performance and business.

McEwen, the hypnotist, is drawing fair houses
11-15, and gives an interesting and pleasing ex-
hibition of the science.

GATAWA, ONT.—RUSSELL: William Haw-
trej in Dear Old Billy 7-9: pleased large audi-
ences.—DOMINION: A very strong bill is
drawing crowded houses 11-15: Cook and Lorenz
scored great hit.

SASKATOON, SASK.—EMPIRE: Junior
Routinians 4-8: big business. Madame Sherry
7: pleased overflow house.—STAR: Busy jazz
8, 9: pleased.

WINNIPEG, MAN.—THEATRE: Madame
Sherry Nov. 27: pleased. Spring Maid 4-8:
good business.—WINNIPEG: Permanent Play-
ers in Rose of the Rancho 27-3: pleased S. R. O.

REGINA, SASK.—THEATRE: Sanford
Dodge in The Right of Way 6, 7: well-balanced
co.; good business. Madame Sherry 8, 9 (re-
turn): good co.; excellent business.

SHERBROOKE, ONT.—HIS MAJES-
TY'S: The Gamblers 8: excellent co.; pleased
large audience.

BRANTFORD, ONT.—GRAND: Graustark
9: pleased.

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 ALONG THE KENNEDY: Bluefield, W. Va., 25.
 ANGLIN, MARGARET (Louis Netherale): Brooklyn, N. Y., 25-30.
 ARLESS, GEORGE (Lieber and Co.): New York city Sept. 18—Indefinite.
 AS TOLD IN THE HILLS (Alex. Story): Concordia, Kan., 20.
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 AT SUNRISE (Co. B: Darrell H. Lyall): Beresford, S. Dak., 20. Hurley 21. Salem 22. Plankinton 23.
 AT THE MERCY OF TIBERIUS (Glaser and Stair): New Orleans, La., 17-23. Chattanooga, Tenn., 25-27. Knoxville 28-30.
 AT THE OLD CROSS ROADS (A. C. Alston): Chicago, Ill., 17-23. Louisville, Ky., 24-30.
 BABY MINE (No. 1: Wm. A. Brady, Ltd.): Kansas City, Mo., 17-23.
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 BARRYMORE ETHEL (Charles Frohman): New York city Dec. 4—Indefinite.
 BATES, BLANCHE (David Belasco): Buffalo, N. Y., 25-27.
 BEN HUR (Klaw and Erlanger): New York city Dec. 23—Indefinite.
 BIRD OF PARADISE (Oliver Morosco): Rochester, N. Y., 25-27.
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 BLUE BIRD (Lieber and Co.): Providence, R. I., 25-30.
 BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sept. 26—Indefinite.
 BR'WN, GILMORE (Frank A. Brown): Weatherford, Tex., 20. Thurber 21. Cisco 22. Stamford 23.
 BUNNY PULLS THE STRINGS (Ozell DeMille): New York city Oct. 10—Indefinite.
 BURKE, BILLIE (Charles Frohman): Philadelphia, Pa., 25-Jan. 6.
 CAMILLE: Kansas City, Mo., 17-23.
 CARTER, MRS. LESLIE (John Cort): St. Louis, Mo., 18-20.
 CHICKERS (Maxon and De Milt): Oakland, Cal., 24, 25. San Jose 26. Sacramento 27, 28. Stockton 29. Fresno 31. Coalinga 21.
 CHERRY, CHARLES (Daniel Frohman): Boston, Mass., 4-23. Hartford, Conn., 28-30.
 CIRCEUS LADY (A. J. Aylesworth): St. Worth, Tex., 20. Dallas 21. DeLeon 22. McAlester, Okla., 23. Little Rock, Ark., 25. Pine Bluff 26. Hot Springs 27. Ft. Smith 28. Poteau, Okla., 29. Fayetteville, Ark., 30.
 COLLIER, WILLIAM (Messers. Shubert): New York city Nov. 27—Indefinite.
 COMMUTERS, THE (Henry B. Harris): Billings, Mont., 20. Winnipeg, Can., 25-27. Grand Forks, N. D., 28. Fargo 29. Duluth, Minn., 30. Eau Claire, Wis., 31.
 CONCERT, THE (David Belasco): Boston, Mass., Dec. 1—Indefinite.
 COUNTESS, CATHERINE (Stair and Havlin): Columbus, O., 18-20. Dayton 21-23. Toledo 25-30.
 COUNTRY BOY (Henry B. Harris): Reading, Pa., 25.
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 COUNTRY BOY (Co. C: Henry B. Harris): San Antonio, Tex., 24, 25. Austin 26. Taylor 27. Temple 28. Brenham 29. Bryan 30.
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 COWBOY AND THE THIEF (Wendal Davis): Morristown, W. Va., 20. Uniontown, Pa., 21. Connersville 22. McKeesport 23.
 CRANK, WILLIAM H. (Joseph Brooks): New York city Nov. 27—Indefinite.
 DANIEL BOONE ON THE TRAIL (Eastern: L. L. Harris): Baltimore, Md., 18-23.
 DAWN OF A TOMORROW: Columbia, S. C., 25. Asheville, N. C., 26.
 DAWN OF A TOMORROW: St. Paul, Minn., 17-23.
 DEEP PURPLE (Lieber and Co.): Duluth, Minn., 25. Superior, Wis., 27.
 DORSEY, LAWRENCE (John Cort): Salt Lake City, U. S., 17-26. Cheyenne, Wyo., 28. Pueblo, Colo., 29. Colorado Springs 30.
 DONKEY, DOROTHY (Lieber and Co.): Boston, Mass., 19-20.
 DORO, MARIE (Charles Frohman): Chicago, Ill., Nov. 20—Indefinite.
 DREW JOHN (Charles Frohman): Washington, D. C., 25-30.
 DRIFTWOOD (Lieber-Stratton Co.): Chicago, Ill., 8-23. Grand Rapids, Mich., 24-27. Ft. Wayne, Ind., 28-30.
 EDSON, ROBERT (Henry B. Harris): Newark, N. J., 18-23.
 ELI AND JANE (Harry Green): Little Sioux, Ia., 20. Ureana, Neb., 21. Wilcox 22. Schickler 23. Superior 25. Canton, Kan., 26. Strong City 27. Eldorado 28. Augusta 29. Caldwell 30.
 ELLIOTT, GERTRUDE (Lieber and Co.): Chicago, Ill., Dec. 4—Indefinite.
 EVERYWOMAN (Eastern: Henry W. Savage): Boston, Mass., Nov. 18—Indefinite.
 EVERYWOMAN (Western: Henry W. Savage): St. Louis, Mo., 24-30.
 FORTUNE ME (Eastern: Henry W. Savage): Baltimore, Md., 25-30.
 FORTUNE ME (Southern: Henry W. Savage): Houston, Tex., 25. San Antonio 26, 27. Austin 28. Waco 29. Ft. Worth 30. EXCURSE ME (Western: Henry W. Savage): Chicago, Ill., Oct. 22—Indefinite.
 FAMILY, THE: Bangor, Me., 25. Portland 27, 28.
 FARNUM, DUSTIN AND WILLIAM (A. H. Woods): New York city Nov. 14-Dec. 30.
 FAVERSHAM, WILLIAM: Philadelphia, Pa., 18-30.
 FAY, EVA (Vaughan Glaser): Philadelphia, Pa., 18-23. Providence, R. I., 25-30.
 FERGUSON, ELISIE (Henry B. Harris): New York city Dec. 4—Indefinite.
 FISKE, MRS. (Harrison Grey Pike): Grand Rapids, Mich., 25. South B. Ind., 28. Madison, Wis., 27. Milwaukee 28-30.
 FORTUNE HUNTER (Cohan and Harris): Medford, Ore., 20. Chico, Cal., 22. Marysville 23.
 FORTUNE HUNTER (Cohan and Harris): Yankton, S. Dak., 20. Norfolk, Neb., 21. Columbus 22. Fremont 23. Junction City, Kan., 25.
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 GERMAN GENIEMAN (Frank Winninger): Winona, Minn., 17-23.
 GET-RICH-QUICK WALLINGFORD (Central: Cohan and Harris): Independence, Kan., 20. Wichita 21. Junction City 22. Topeka 23. Ft. Scott 29.
 GET-RICH-QUICK WALLINGFORD (Eastern: Cohan and Harris): Boston, Mass., Sept. 23—Indefinite.
 GET-RICH-QUICK WALLINGFORD (Western: Cohan and Harris): Norfolk, Neb., 20. Mitchell, S. Dak., 21. Sioux Falls 22. Sioux City, Ia., 23.
 GILMORE, PAUL (Paul Gilmore Co.): Utica, N. Y., 25.
 GIRL AND THE TRAMP: Albany, Ga., 23.
 GIRL AND THE TRAMP (Fred A. Byers): Louisville, Ky., 17-23.
 GIRL AND THE TRAMP (E. O. Rockwell): Toledo, O., 17-23.
 GIRL FROM RECTOR'S (Western: Max Plohn): McKeesport, Pa., 25. Zanesville, O., 26. Newark 27. Akron 28-30.
 GIRL IN THE TAXI (A. H. Woods): San Antonio, Tex., 31.
 GIRL OF THE MOUNTAINS (O. E. Wee): Beaver Falls, Pa., 25. Morgantown, W. Va., 26. Salem 27. West Union 28. Shignton 29. Fairmont 30.
 GOODWIN, NAT (F. W. Buser): Baltimore, Md., 18-23.
 GOOSE GIRL (Central: Baker and Castle): Morgantown, W. Va., 20. Fairmont 21. Wheeling 22, 23. Uniontown, Pa., 25.
 GOOSE GIRL (Eastern: Baker and Castle): Chattanooga, Tenn., 18-23. Evansville, Ind., 25. Vincennes 26. Terre Haute 27. Dayton, O., 28-30. Hamilton 31.
 GRAHAM, OSCAR: Brenham, Tex., 30. Bellville 21. Hallettsville 22. Yoakum 23. Gonzales 25.
 GRAUSTARK (Eastern: Baker and Castle): Calumet, Mich., 20. Hancock 21. Ishpeming 22. Ashland, Wis., 23. Duluth, Minn., 24. Superior, Wis., 25. Hibbing, Minn., 26. Eveleth 27. St. Cloud 28. Wabaton, N. D., 29. Fergus Falls, Minn., 30.
 GRAUSTARK (Southern: Baker and Castle): Greensboro, Ala., 20. Selma 21. Tuskegee 22. Tallahassee 23. Columbus, Ga., 25. Gr. Sp. 26. Cartersville 27. Cartersville 28. Winder 29. Athens 30.
 HACKETT, JAMES K. (J. K. Hackett): St. Louis, Mo., 17-23.
 HANE HANSON (Louis Reis): Midland, Tex., 20. Anson 21. Stamford 22. Hamlet 23.
 HAWTREY, WILLIAM (G. Delamater): Hamilton, Can., 25-27. St. Catharines 28. Woodstock 29. St. Thomas 30.
 HODGE, WM. T. (Lieber and Co.): Indianapolis, Ind., 25-Jan. 6.
 HOUR NEXT DOOR (Schiller Amusements Co.): Chicago, Ill., Dec. 3—Indefinite.
 HOUR NEXT DOOR (Rowland and Gaskill): Dallas, Tex., 20. Waco 21. Austin 22. San Antonio 23. Victoria 25. Bay City 26. Galveston 27. Houston 28. Beaumont 29. Lake Charles, La., 30. Crowley 31.
 HUMAN HEARTS (Southern: O. B. Reno): Coleman, Tex., 20. Brownwood 21. Goldthwaite 22. Lamesa 23.
 ILLINGTON, MARGARET (Edw. J. Bowen): New York city Dec. 5—Indefinite.
 INDIANA FOLKS (Eastern: Perry's): Williams-town, Mo., 20. Perry 21. Frankfort 22. Quincy, Ill., 23.
 INDIANA FOLKS (Western: Perry's): Tekamah, Neb., 20. Decatur 21. Bancroft 22. Pier-son 23.
 IN OLD KENTUCKY (A. W. Dingwall's): Kansas City, Mo., 23-30.
 IRISH PLAYERS (Lieber and Co.): New York city Nov. 20—Indefinite.
 IRWIN, MAY: Hartford, Conn., 20, 21.
 KIMMET (Harrison Grey Pike): Washington, D. C., 20-23. New York city 25—Indefinite.
 LACKAY, WILTON (S. Sire): New York city Dec. 21—Indefinite.
 LENA RIVERS (Southern: A. J. McCollum): Helena, Ark., 21. Forrest City 22. Stuttgart 23. Pine Bluff 25. Fordyce 26. Eldorado 27. Junction City, Ia., 28. Grand 29. Hot Springs 30.
 LION AND THE MOUSE (Northern: United Play Co.): Ardmore, Okla., 25. Gallian 26. Flagstaff, Ariz., 27. Prescott 28. Phoenix 29. Tucson 30.
 LION AND THE MOUSE (Southern: United Play Co.): Lake Charles, La., 24. Lafayette 25. New Iberia 26. Morgan City 27. Houma 28. Thibodaux 29. Donaldsonville 30. Plaquemine 31.
 MCINTYRE, FRANK (Henry B. Harris): Chicago, Ill., 4-30.
 MADAME X (Henry W. Savage): Columbus, O., 25, 26. Springfield 27. Fremont 28. Sandusky 29. Toledo 30.
 MALLORY CLIFTON (D. H. Cook): St. Marys, Pa., 20. Eldred 22. Stoneboro 25, 26. Franklin 27. Painesville, O., 29.
 MAN ON THE BOX (Monte Thompson): Syracuse, N. Y., 25.

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MANN, LOUIS (Werba and Leuchner): Milwaukee Wis., 17-23, St. Louis, Mo., 24-30.

MANTLE, ROBERT (Wm. A. Brady): Kansas City, Mo., 25-30.

MASON, JOHN (Messrs. Shubert): Chicago, Ill., Nov. 13—Indefinite.

MASTER OF THE HOUSE (A. H. Woods and H. H. Frazer): Chicago, Ill., Nov. 5—Indefinite.

MERHAN, JOHN (Monte Thompson): Claremont, N. H., 23, Newport 25, Woodstock, Can., 28, Orleans 29, Newport 30, Sherbrooke Jan. 1.

MILLVILLE, ROSE (J. R. Sterling): Los Angeles, Cal., 17-30.

MILLONAIRES TRAMP: Marion, Ind., 25.

MILTON, THE (Henry W. Savage): New York City Oct. 24—Indefinite.

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MISSOURI GIRL (Western: Norton and Hith): Auburn, Cal., 20, Nevada City 21, Virginia City, Nev., 23, Carson 24, Reno 25, Tonopah 27, Goldfield 28, El Centro, Cal., 30, Yuma, Ariz., 31, Phoenix Jan. 1.

MOTHER (Wm. A. Brady): New York City 25-30.

MOTHER (No. 2: Wm. A. Brady): San Diego, Cal., 24, 25, Riverside 26, Redlands 27, San Bernardino 28, Belden, N. J., 30.

MURPHY, TIM (T. E. Saunders): Chicago, Ill., 10-23.

NAMMOVA, MME. (Charles Frohman): New York City Dec. 5—Indefinite.

NO MOTHER TO GUIDE HER: Rochester, N. Y., 18-30.

O'HARA, FISKE (Robt. E. Irwin): Cleveland, O., 18-23, Toronto, Can., 25-30.

OLCOTT, CHAUNCEY (Augustus Pitou): Syracuse, N. Y., 25-30.

OLD HOMESTEAD (Frank Thompson): Chicago, Ill., 14-Jan. 8.

OLD VILLAGE POSTMASTER (Perry's): Lovington, N. J., 20, Decatur 22, Davis City 23.

OVER NIGHT (Wm. A. Brady): Columbia, S. C., 30.

OVER NIGHT (No. 1: Wm. A. Brady): Chicago, Ill., 10—Indefinite.

OVER NIGHT (No. 2: Wm. A. Brady): Watertown, N. Y., 25, Oswego 26, Geneva 27, Auburn 28, Cortland 29, Binghamton 30.

PAID IN FULL (Wassahela and Kemner): Hutchinson, Kan., 26, Trinidad, Colo., 27, Las Vegas, N. Mex., 28, Santa Fe 29, Albuquerque 30, El Paso, Tex., 31, Jan. 1.

PAIR OF COUNTRY KIDS (C. Jay Smith's): Homestead, Pa., 20, Roswell 21, Jeannette 22, Charleroi 23, Farmington 30.

PARRIS-BY (Charles Frohman): New York City Sept. 14-Dec. 25.

POLLY OF THE CIRCUS (Eastern: A. S. Stern): Joliet, Mo., 24, Springfield 25, Fayetteville, Ark., 26, Muskogee, Okla., 27, McAlester 28, Oklahoma City 29, 30, Tulsa 31, Bartlesville Jan. 1.

POLLY OF THE CIRCUS (Western: A. S. Stern): Olympia, Wash., 30, Centalla 31, Victoria, B. C., 22, 23, Vancouver 25-27, Bellingham Wash. 28, Tacoma 29, 30.

POYNTER, BEULAH (Bert and Nicolai): Birmingham, Ala., 17-23.

REBECCA OF SUNNYBROOK FARM (Joseph Brooks): Louisville, Ky., 18-23, Pittsburgh, Pa., 25-30.

REBECCA OF SUNNYBROOK FARM (Joseph Brooks): Montgomery, Ala., 27, 28.

ROBBIN, MAY (L. E. Sire): Toronto, Can., 18-23, Port Huron, Mich., 24, Bay City 25, Sarnia 26, Flint 27, Ann Arbor 28, Kalamazoo 29, Lansing 30, Grand Rapids 31, Jan. 1.

ROCK OF AGES (Rowland and Clifford): Philadelphia, Pa., 18-23, Paterson, N. J., 25-30.

ROSLAND AT THE RUD GATE (Gaskell and MacVitt): Benson, Minn., 20, Herman 21, Glenwood 22, St. Cloud 23, 25, Wilmar 26, Litchfield 27, Ortonville 28, Millbank, S. D., 29, Webster 30, Huron Jan. 1.

ROMARY (Gaskell and MacVitt): Wahpeton, N. D., 25, Pergus Falls, Minn., 26, Alexandria 27, Detroit 28, Wadena 29, Stables 30, St. Cloud 31, Faribault Jan. 1.

ROMARY (Coast: Rowland and Clifford): Salt Lake City, U., 17-20, Ogden 21, Reno, Nev., 22, Stockton, Cal., 25, Fresno 26, Hanford 27, Bakersfield 28, Pasadena 29, San Bernardino 30.

ROMARY (No. 1: Rowland and Clifford): Richmond, Va., 18-23, Washington, D. C., 25-30.

ROMARY (No. 2: Rowland and Clifford): Youngstown, O., 25-30.

ROMARY (Southern: Rowland and Clifford, Inc.): Tupelo, Miss., 20, Meridian 23, Hattiesburg 25, Jackson 26, Lexington 27, Yocco City 28, Vicksburg 29, Shreveport, La., 30.

ROUND UP (Klaw and Erlanger): Chicago, Ill., 17-30.

ROYAL SLAVE (George H. Ruhl): Home, Kan., 24, Seattle 25, Astoria 26, Sumner 27, Marysville 28, Waterville 29, Goff 27, Circleville 28, Wetmore 29, Netawaka 30.

ST. ELMO (Vaughan Glaser): Milwaukee, Wis., 25-30.

SCARROW, THE (Henry B. Harris): Philadelphia, Pa., 4-30.

SHANE, BELDA (Jos. M. Gatte): Chicago, Ill., Dec. 2—Indefinite.

SERVANT IN THE HOUSE (Gaskell and MacVitt): Hutchinson, Kan., 25, Alva, Okla., 26, Cherokee 27, Eld 28, Perry 29, Pawnee 30, Oklahoma City 31.

SEVEN DAYS (Wassahela and Kemner): Cleveland, O., 18-23.

SHEA, THOMAS (A. H. Woods): Pittsburgh, Pa., 18-23.

SILVER THREADS (Richard J. Jose): Washington, D. C., 18-23.

SOTHERN, E. H. AND JULIA MARLOWE (Messrs. Shubert): Boston, Mass., 18-30.

SPENDTHRIFT (Frederic Thompson): Rochester, N. Y., 18-20, Springfield, O., 25.

STAIR, ROSE (Henry B. Harris): New York City Aug. 31-Jan. 30.

STARR, FRANCES (David Belasco): Chicago, Ill., Dec. 4-Jan. 30.

STAMPIDE, THE (A. G. Delamater): Norfolk, Va., 18-23.

STROGGE, THE (Willie Amusement Co.): Lubbock, Tex., 20, Amarillo 21, 22, Garfield, N. Mex., 23, Roswell 24, Clovis 25, Pecos 26, Ardmore, Okla., 27, Gallup, N. Mex., 28, Flagstaff, Ariz., 29, Prescott 30.

TEMPER AND SUNSHINE (Woods and Chalk): Ocean Park, Cal., 20, Santa Ana 21, San Diego 22.

TEMPER AND SUNSHINE (O. I. Crawford): Coldwater, Kan., 20, Protection 21, Conway Springs 22, North Haven 23.

TEN NIGHTS IN A BARBOOM: Buffalo, N. Y., 18-23, Chicago, Ill., 24-Jan. 18.

TESS OF THE STORM COUNTRY (Schiller Amusement Co.): St. Paul, Minn., 17-23.

THAIR (Joseph M. Gatte): Hartford, Conn., 28-30, Springfield, Mass., 25-30.

THIEF, THE (Eastern: George A. Sullivan): Henderson, N. C., 20, Fayetteville 21, Dunn 22, Maxton 23, Florence, S. C., 25, Camden 26, Sumter 27, Orangeburg 28, Blackville 29, Augusta, Ga., 30.

THIRD DEGREE (Central: United Play Co.): Toronto, Ont., 18-23, Buffalo, N. Y., 25-30.

THIRD DEGREE (Southern: United Play Co.): Cartersville, Ga., 20, Griffin 21, Macon 22, Columbus 23, Albany 25, Bainbridge 26, Marianna, Fla., 27, Tallahassee 28, Thomasville, Ga., 29, Valdosta 30.

THIRD DEGREE (Western: United Play Co.): San Francisco, Cal., 24-30, Oakland 31.

THROUGH DEATH VALLEY: St. Paul, Minn., 17-23.

TOWN MARSHAL (O. E. Wee): Camden, N. J., 21-23, Lancaster, Pa., 25, Coatesville 26, Lebanon 27, Ephrata 28, Reading 30.

TRAIL OF THE LONEROME PINE (Klaw and Erlanger): Philadelphia, Pa., Nov. 6-Dec. 28, Boston, Mass., 25—Indefinite.

TRAVELING SALESMAN (Henry B. Harris): Peoria, Ill., 25-27, Springfield 28-30.

TRAVELING SALESMAN (Eastern: Wm. Kibbel): Milledown, O., 20, Hillsboro 21, Greenfield 22, Ironton 23, Huntington, W. Va., 24, Charleston 27, Gallipolis, O., 28, Athens 29, Lancaster 30.

VIRGINIAN, THE (J. H. Falser): Seattle, Wash., 24-30.

WARE, HELEN (Henry B. Harris): New York City Nov. 1—Indefinite.

WARFIELD, DAVID (David Belasco): New York City Oct. 1—Indefinite.

WAY DOWN EAST (Wm. A. Brady): Syracuse, N. Y., 25-30.

WHITE SISTER: San Antonio, Tex., 24, 25.

WHITE SQUAW (J. F. Sullivan): Birmingham, Ala., 18-23.

WHITESIDE, WALKER (P. H. Liebler): Cincinnati, O., 18-23, Louisville, Ky., 25-27.

WILSON, L. A. (Sidney B. Mills): Jersey City, N. J., 25-30.

WILSON, FRANCIS (Charles Frohman): Detroit, Mich., 25-30.

WOMAN, THE (David Belasco): New York City Sept. 18—Indefinite.

WOMAN, THE (David Belasco): Toledo, O., 18-20, Grand Rapids, Mich., 21, 22, Chicago, Ill., 24—Indefinite.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox): New York City Aug. 29—Indefinite.

ADOLPHUS (Dick Camminan): Los Angeles, Cal., Nov. 27—Indefinite.

ALHAMBRA (Marion and Roche): Chicago, Ill., Dec. 10—Indefinite.

BELASCO AND STONE (Belasco and Stone): Los Angeles, Cal.—Indefinite.

BENNETT, J. MOY: Cobalt, Can.—Indefinite.

BIJOU (Geo. A. Haley): Woonsocket, R. I.—Indefinite.

BISHOP, CHESTER (M. Hartman): Grand Rapids, Mich., Sept. 8—Indefinite.

BISHOP'S PLAYERS (H. W. Bishop): Oakland, Cal.—Indefinite.

BLANEY-SPOONER: Philadelphia, Pa., Sept. 18—Indefinite.

BOSTON PLAYERS (James A. Boshell): Baltimore, Md., Sept. 11—Indefinite.

BROADWAY (Bartley McCullom): Lawrence, Mass., Nov. 6—Indefinite.

BURBANK (Oliver Morosco): Los Angeles, Cal.—Indefinite.

CLEVELAND PLAYERS: Cleveland, O., Aug. 21—Indefinite.

CODY, LEWIS J. (Cole and Dull): Stamford, Conn., Aug. 23—Indefinite.

COLLEGE: Chicago, Ill., Sept. 4—Indefinite.

COLUMBIA: Erie, Pa., Dec. 4—Indefinite.

CRAIG (John Craig): Boston, Mass., Sept. 1—Indefinite.

CRESCENT (Percy Williams): Brooklyn, N. Y., Sept. 2—Indefinite.

CRESCENT: Mt. Vernon, N. Y.—Indefinite.

CUMINGS (H. F. Jackson): Pittsburg, Mass., Dec. 25—Indefinite.

DAVIS (Harry Davis): Pittsburgh, Pa., Aug. 25—Indefinite.

EMPIRE: Holyoke, Mass., Sept. 4—Indefinite.

FAMILY: New York City Sept. 4—Indefinite.

FORBES, GUS A. (Jacob Wilk): Duluth, Minn., Oct. 1—Indefinite.

GAGNON-POLLOCK (Bert C. Gagnon): New Orleans, La.—Indefinite.

GARRICK (Rogers and Ritter): Salt Lake City, U., Sept. 18—Indefinite.

GERMAN (Hans Loebell): St. Louis, Mo., Oct. 1—Indefinite.

GERMAN (O. E. Schmid): Cincinnati, O., Oct. 1—Indefinite.

GERMAN (Herman Gerold): Philadelphia, Pa., Oct. 8—Indefinite.

GILLETTE (J. W. Gillette): Butte, Mont., Nov. 26—Indefinite.

GOTHAL (Percy Williams): Brooklyn, N. Y., Sept. 2—Indefinite.

GRAND: Winnipeg, Man.—Indefinite.

GREW (Wm. Grew): Kansas City, Mo., Oct. 18—Indefinite.

HARRISON, GERTRUDE: Ft. Worth, Tex.—Indefinite.

HAYWARD, GRACE (Geo. M. Gatte): Chicago, Ill., Sept. 4—Indefinite.

JUNEAU: Milwaukee, Wis.—Indefinite.

LAWRENCE (Del S. Lawrence): Vancouver, B. C.—Indefinite.

LONGER AND LATER: New Bedford, Mass., Aug. 4—Indefinite.

LYCUM (Louis Phillips): Brooklyn, N. Y.—Indefinite.

MAC-LEONE (Ernie Young): Chicago, Ill.—Indefinite.

MARLOWE: Calgary, Can.—Indefinite.

MARLOWE: Chicago, Ill., Aug. 23—Indefinite.

MEER DONALD: Lowell, Mass., Sept. 1—Indefinite.

MORISON, LINDRAY: Lynn, Mass.—Indefinite.

NATIONAL: Montreal, P. Q.—Indefinite.

NORTH BROTHERS: Wichita, Kan., Sept. 4—Indefinite.

NORTH BROTHERS (Snort North): Tonka, Kan., Sept. 4—Indefinite.

NORTH BROTHERS: Oklahoma City, Okla.—Indefinite.

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OLYMPIC (Walter Woods): Cincinnati, O., Oct. 25—Indefinite.
 ORPHEUS HOUSE: Paterson, N. J.—Indefinite.
 ORPHEUS: Atlanta, Ga., Nov. 27—Indefinite.
 ORPHEUS (L. M. Allison): Cincinnati, O., Oct. 18—Indefinite.
 ORPHEUS PLAYERS (Grant Laferty): Philadelphia, Pa.—Indefinite.
 OUR (Gane and Nelson): Bensenville, Ind.—Indefinite.
 PABST GERMAN (Ludwig Kriess): Milwaukee, Wis., Sept. 24—Indefinite.
 PAYTON, CORSE (Corse Payton): Brooklyn, N. Y., Aug. 25—Indefinite.
 PAYTON, CORSE (Corse Payton): Newark, N. J., Oct. 6—Indefinite.
 PERMANENT PLAYERS: Winnipeg, Can.—Indefinite.
 PEUCHI-GYPERNE: Montmorency, Ga., Nov. 9—Indefinite.
 POLI (S. E. Poli): Norwich, Conn.—Indefinite.
 PRINCESS (Albert and Getchell): Des Moines, Ia., Aug. 27—Indefinite.
 PRINCESS: Alpena, Mich., Nov. 22—Indefinite.
 PRINGLE, DELLA: Boise City, Ida.—Indefinite.
 PROSPERITY (Frank Gerston): New York City—Indefinite.
 RYAN LEWIS (Jack Ryan): Tampa, Fla.—Indefinite.
 RICHMOND (W. Watson): Stapleton, S. I.—Indefinite.
 SHERMAN: Elgin, Ill., Sept. 4—Indefinite.
 SHERLEY, JESSIE: Spokane, Wash., Dec. 4—Indefinite.
 SOUTHERN (Harry Stubbs): Columbus, O., Sept. 25—Indefinite.
 SPOONER, ORCILL (Blancy-Spooner Co.): New York City Aug. 5—Indefinite.
 STAINACH-HARDS (Ira D. Hards): Cohoes, N. Y.—Indefinite.
 STAINACH-HARDS (Ira D. Hards): Yonkers, N. Y.—Indefinite.
 STANFORD-WESTERN (Maurice Stanford): Elmira, N. Y., Oct. 2—Indefinite.
 TAYLOR (Chas. A. Taylor): Kansasville, O., Oct. 30—Indefinite.
 THOMPSON-WOODS (Monte Thompson): Brooklyn, Mass., Sept. 4—Indefinite.
 VAN DYKE-RATON (F. Mack): Elkhart, Ind., Dec. 11—Indefinite.
 VANE, MYRTLE (Eddie Diamond): Seattle, Wash., Dec. 10—Indefinite.
 WESCHLER (A. P. Weschler): Erie, Pa., Nov. 20—Indefinite.
 WOLFE (J. A. Wolfe): Wichita, Kan., Sept. 11—Indefinite.
 WOODWARD (O. D. Woodward): Omaha, Neb., Sept. 8—Indefinite.
 YF PLAYHOUSE: Bellinzham, Wash.—Indefinite.

TRAVELING STOCK COMPANIES.

BAIRD, GRACE (E. G. Hicks): Fond du Lac, Wis., 17-23, Appleton 24-30.
 BELRAE (L. E. Belrae): Gloversville, N. Y., 16-23, Rutland, Vt., 25-Jan. 6.
 BERRY, JACK: Racine, Wis., 24-30.
 BRECHARDS, CHARLES: Ft. Madison, Ia., 17-23.
 BROWN, KIRK: Schenectady, N. Y., 18-23, Williamsport, Pa., 25-30.
 BURGESS: Ashland, Wis., 18-23.
 CHASE-LISTER (Clarence Auskins): Elgin, Neb., 17-23, Neill 24-27.
 CHAUNCEY-KRIFFER (Fred Chauncey): Kitchikan, Pa., 18-23, Warren, O., 25-30.
 CHICAGO (Charles H. Hoskam): Amsterdam, N. Y., 25-30.
 COLONIAL (Cortland Hopkins): Limestone, Me., 18-20, Ft. Fairfield 22-27, Caribou 28-30.
 COOK, Marion, Ind., 18-23.
 EARLE (L. A. Earle): Tarentum, Pa., 18-23, Erie, Pa., 25-30.
 GARDE (James L. Garde): Carle, Ill., 18-23, Harrisburg 25-30.
 HALL, DON C.: Baraboo, Wis., 18-20.
 HARKINS, W. S.: St. John, Can., 25-Jan. 6.
 HAYES ASSOCIATE PLAYERS (Lacy M. Hayes): Racine, Neb., 18-20, Hildreth 21-23.
 HICKMAN-BERRY (James D. Frodoe): Racine, Wis., 18-21.
 HILLMAN'S (P. F. Hillman): Falls City, Neb., 18-20.
 HOOVER (Grover Hoover): Crawfordsville, Ind., 18-24, Taylorville, Ill., 25-30.
 KEITH (Cate S. Keith): Kalamazoo, Mich., 18-23.
 KEYS SISTERS (Chester A. Keys): Steubenville, O., 25-30.
 LYNN (Jack Lynn): Plattsburgh, N. Y., 25-30.
 MAHER, PHIL (Phil Maher): Schenectady, N. Y., 18-23, Oneida 25-30.
 MONEY (Le Conte and Fisher): Great Bend, Kan., 18-23, Anthony 25-30.
 MORGAN: Cedar Rapids, Ia., 17-23.
 MURPHY'S COMEDIANS (Wm. H. Murphy): Morcan City, Ia., 18-23, Franklin 25-Jan. 6.
 MURRAY AND MACKAY (John J. Murray): Honesdale, Pa., 18-23.
 MYRLE-HARDER: Kingston, N. Y., 18-23.
 PAIGE, AVIS: Watertown, N. Y., 18-23, Elmira 25-30.
 PHILLIPS (G. F. Phillips): Reed City, Mich., 20, Muskegon Haven 22, Grand Rapids 23, Detroit 24-30.
 PICKETS FOUR (Willie Pickers): Petersburg, Va., 11-23, Raleigh, N. C., 25-30.
 SHANNON BROTHERS (Harry Shannon): Washington Court House, O., 18-23, Circleville 25-30.
 SPRING THEATRE (Robins and Davis): Junction City, Kan., 18-23, Ellsworth 25, 30, St. George 27, 28, Wamego 30, 30.
 TEMPEST (J. L. Tempest): Mauch Chunk, Pa., 18-23.
 WHEELER SISTERS (Ion Carroll): Williamsburg, Va., 18-23.
 WOODS SISTERS: Brenham, Tex., 25-27.

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ABORN GRAND OPERA (Messrs. Aborn): Louisville, Ky., 25-27.
 ALMA WHERE DO YOU LIVE? (Joseph M. Weber): Marion, Ind., 26, Fremont, Ill., 28.
 AROUND THE WORLD (Messrs. Shubert): New York City Sept. 2—Indefinite.
 RAYMOND AND AUSTIN: St. Louis, Mo., 17-23.
 RYAN SPOT: Cleveland, Pa., 25.
 BERNARD, SAM (Messrs. Shubert): St. Louis, Mo., 17-23.
 BLACK PATTI (B. Voelckel): Cuero, Tex., 20, Victoria 21, Wharton 22, Bay City 23.
 BOREMAN GIRL (Milton and Sargent Aborn): Chicago, Ill., 17-20.

BOSTON GRAND OPERA (Henry Russell): Boston, Mass., Nov. 27—Indefinite.
 BRIAN, DONALD (Charles Frohman): Philadelphia, Pa., 25-Jan. 18.
 BRIGGS, JESSE (J. M. Gaites): Las Vegas, N. Mex., 20, Trinidad, Colo., 21, Pueblo 22, Colorado Springs 23, Denver 24-31.
 BUSTER BROWN (Buster Brown Amusement Co.): Ft. Wayne, Ind., 20, Wabash 21, Lebanon 22, Terre Haute 23, Evansville 24, Paducah 25, Ky., 26, Princeton 28, Hopkinsville 27, Bowling Green 28, Columbia, Tenn., 29, Nashville 30.
 CAMPUS THE (Chas. V. Kavanagh): Detroit, Mich., 18-23, Cleveland, O., 24-30.
 CARLE, RICHARD (Frasce and Lederer): New Orleans, La., 17-24, Mobile, Ala., 25, Hattiesburg, Miss., 26, Natchez 27, Vicksburg 28, Shreveport, La., 29, Beaumont, Tex., 30, Houston 31, Jan. 1.
 CASEY JONES (Neff and Hennington): Solomon, Kan., 30, St. George 21, Wamego 22, Clay Center 23.
 CAT AND THE FIDDLE (Chas. A. Nelson): New London, Conn., 25, Williamsville 26, Waterbury 27, Torrington 28, Winsted 29.
 CHOCOLATE SOLDIER (F. C. Whitner): Toronto, Can., 18-23.
 CHOCOLATE SOLDIER (F. C. Whitner): Reading, Pa., 25, Pottsville 26.
 CHOCOLATE SOLDIER (Western: F. C. Whitner): Denver, Colo., 18-23, Cheyenne, Wyo., 25, Greeley, Colo., 26, Boulder 27, Colorado Springs 28, Victor 29, Pueblo 30.
 COHAN, GEORGE M. (Cohan and Harris): New York City Sept. 25—Indefinite.
 COLLEGE WIDOW (Vaughan Glaser): Detroit, Mich., 18-23, Battle Creek 24, Kalamazoo 25, Ft. Wayne, Ind., 26, Grand Rapids, Mich., 28-30.
 COW AND THE MOON (Chas. A. Nelson): Orillia, Ont., 20, Lindsay 21, Peterboro 22, Kingston 23, 26, Belleville 27, Brockville 28, Ottawa 29, 30.
 COWBOY GIRL (G. E. Alsworth): Berwick, Pa., 20, Mt. Carmel 21, Ashland 22, Danville 23, Shamokin 24, Easton 25, Pittston 27, Plymouth 28, Hazleton 29, Lebanon 30.
 DRESSER, MARIE (Law Fields): New York City 11-23, Cleveland, O., 25-30.
 ECHO, THE (E. A. Weil): St. Louis, Mo., 17-23.
 ELTING, JULIAN (A. H. Woods): Baltimore, Md., 25-30.
 FATTY FELIX (H. W. Link): Washington, D. C., 25, Jackson 27, Portsmouth 29, Ironton 30.
 FIELDS, LEW, ALL-STAR (Law Fields): Chicago, Ill., Oct. 31—Indefinite.
 FIERCE PRINCESS (Mort H. Singer): Aurora, Ill., 25, Princeton 26.
 FOLLIES OF 1911 (Florence Zieffeld): Philadelphia, Pa., 11-30.
 FORTY-FIVE MINUTES FROM BROADWAY: Greensburg, Pa., 25.
 FRY, EDDIE (Messrs. Dillingham and Zieffeld): Boston, Mass., 25-Jan. 6.
 GIRL AND THE CHAUFFEUR (Arthur Nelson): Philadelphia, Pa., 18-23.
 GIRL OF MY DREAMS (Joseph Gaites): Lexington, Ky., 18-20, Owensboro 21, Henderson 22, Evansville, Ind., 23, Cincinnati, O., 24-30.
 GIRL OF THE GOLDEN WEST (Henry W. Savage): Memphis, Tenn., 20, Little Rock, Ark., 21, Hot Springs 22, Shreveport, La., 23, Ft. Worth, Tex., 25, Dallas 26, Houston 27, Galveston 28, Austin 29, San Antonio 30.
 GLASSER, LUD (Werba and Lancher): Pittsburgh, Pa., 18-23, Toledo, O., 25, 30.
 GORDON, KITTY (Joe M. Gaites): New York City Oct. 19—Indefinite.
 GRAND OPERA (P. Grassi): San Francisco, Cal., Nov. 18-Jan. 6.
 GUNNING, LOUISE (Messrs. Shubert): Buffalo, N. Y., 25-30.
 HALF WAY TO PARIS (Samuel E. Rock): Philadelphia, Pa., 18-23.
 HARTMAN, FERRIS (Ferris Hartman): Los Angeles, Cal., Oct. 18—Indefinite.
 HEART BREAKERS (Mort H. Singer): Cincinnati, O., 17-23.
 HELD ANNA (Florence Zieffeld, Jr.): San Francisco, Cal., 18-30.
 HEN PECK, THE (Law Fields): Brooklyn, N. Y., 25-30.
 HERR, RALPH (Joe M. Gaites): Boston, Mass., 11-23, Syracuse, N. Y., 25-27, Buffalo 28-30.
 HITCHCOCK, RAYMOND (Cohan and Harris): New York City Nov. 6—Indefinite.
 HOMAN STOCK: Providence, R. I., Indefinite.
 JANIS, ELIS (Charles Dillingham): New York City 18-23, Philadelphia, Pa., 25-Jan. 6.
 LA RUE, GRACE (Bros. Chandler): New York City Dec. 11—Indefinite.
 LAYOLLE FRENCH OPERA (Julius Layolle): New Orleans, La., Nov. 14—Indefinite.
 LET GEORGE DO IT (Lester Bratton): South Bend, Ind., 17-20, St. Paul, Minn., 24-30.
 LEWIS, DAVE (Howard and Gifford): No. Yakima, Wash., 20, Walla Walla 21, Pendleton, Ore., 22, La Grande 23, Baker City 24, Boise City, Ida., 25, Pocatello 26, Laramie, W., 27, Salt Lake City 28-30.
 LITTLE BOY BLUE (Henry W. Savage): New York City Nov. 27—Indefinite.
 LITTLE MISS PIX-IT (Werba and Lancher): Philadelphia, Pa., 11-23, Brooklyn, N. Y., 25-30.
 LITTLE MISS KUT-UP (L. W. Wilson): Perry, N. Y., 20, Warsaw 21, 22, Danville 23, 24, Elmira 25, 26, Waverly 27, 28, Corning 29, 30.
 LOOPING THE LOOP (Tom Morris): Homestead, Pa., 18-23, Lewiston 25-27, Huntington 28-30.
 LOVE, NA LOU (Harry Askin): Chicago, Ill., Sept. 2—Indefinite.
 LYMAN TWINS: Anniston, Ala., 25.
 MACDONALD, CHRISTIE (Werba and Lancher): Detroit, Mich., 18-23, Chicago, Ill., 24—Indefinite.
 MACDONALD'S FLATS (Barton and Wiswell): Dayton, O., 18-20, Columbus 21-23, Toledo 24-30.
 MADAME SHERRY (Co. A: Woods, Frase and Lederer): Wallace, Ida., 20, Spokane, Wash., 24-30, Lewiston, Ida., 27, Colfax, Wash., 28, Walla Walla 29, Yakima 30, Tacoma 31, Jan. 1.
 MADAME SHERRY (Co. B: Woods, Frase and Lederer): Nelsonville, O., 30, Athens 21, Marietta 22, Clarkburg, W. Va., 23, Fairmont 25, Weston 26, Parsons 27, Grafton 28, Moranstown 29, McKeesport, Pa., 30.

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MADAME SHERRY (Co. D: Woods, France and Lederer): Belleville, Ill. 24. Centralia 25. Mt. Vernon 26. Duquoin 27. Marion 28. Anna 29. Cairo 30.

METROPOLITAN GRAND OPERA: New York city Nov. 13—Indefinite.

MISS NOBODY FROM STARLAND (Mort H. Singer): St. Louis, Mo. 17-23. Memphis, Tenn. 24-27. Hot Springs, Ark. 28. Little Rock 29. Poplar Bluff, Mo. 30. Alton, Ill. 31. Vincennes, Ind. Jan. 1.

MODEST SUZANNE (A. H. Woods and H. H. France): Chicago, Ill. Nov. 26-Dec. 23. Cleveland, O. 24-30.

MONTGOMERY AND STONE (Charles Dillingham): Oakland, Cal. 19, 20. San Jose 21. Stockton 22. Sacramento 23.

MONTREAL GRAND OPERA: Montreal, Can. Nov. 6—Indefinite.

MULDOON'S PIANO (Chas. M. Marsh): Cincinnati, O. 17-23.

MUTT AND JEFF (Co. A: Gus Hill): Louisville, Ky. 17-23.

MUTT AND JEFF (Co. B: Gus Hill): McAlester, Okla. 24. Fayetteville, Ark. 27.

MUTT AND JEFF (Co. C: Gus Hill): Boston, Mass. Nov. 18—Indefinite.

MUTT AND JEFF (Co. D: Gus Hill): Baltimore, Md. 18-23. Washington, D. C. 24-30.

MY FRIEND FROM DIXIE (Palmer Kellows): Newark, N. J. 25-30.

NAUGHTY MARSH (Arthur Hammerstein): Columbus, S. C. 21. Charleston 22. Jacksonville, Fla. 23. 24.

NEVER HOMER (Low Field): New York city Oct. 8-Dec. 23.

NEWLYWEDS AND THEIR BABY (Eastern: Lederer-Britten): Chambersburg, Pa. 20. Hagerstown, Md. 21. Martinsburg, W. Va. 22. Cumberland, Md. 23. Wheeling, W. Va. 24-27. Salem, O. 28. Alliance 29. Sharon, Pa. 30.

NEWLYWEDS AND THEIR BABY (Western: Lederer-Britten): Cheyenne, Wyo. 30. Greeley, Colo. 31. Ft. Collins 22. Boulder 23. Denver 24-30. Victor 31.

PROUD BAD BOY (Reading, Pa. 23.

PROUD (Thomas W. Ryler): New York city Dec. 7—Indefinite.

PINAPONE (Messrs. Shubert): Ottawa, Can. 18-20. New York city 21-30.

PINK LADY (Klaw and Bliesser): Boston, Mass. 17-23.

PINK LADY (Klaw and Bliesser): Indianapolis, Ind. 18-23. St. Louis, Mo. 24-30.

QUAKER GIRL (Henry S. Harris): New York city Oct. 23—Indefinite.

RED MILL (L. Scott, Kan. 22.

RINGO BLANCHE (Frederic McKay): Omaha, Neb. 24-27. Lincoln, Neb. 28. Lawrence, Kan. 29. Topeka 30.

SCHEFF FRITZ (Messrs. Shubert): Atlanta, Ga. 25, 26. Chattanooga, Tenn. 27. Nashville 28. Memphis 29.

SCHOOL DAYS (Sisair and Havlin): Kansas City, Mo. 17-23. St. Joseph 24-30.

SHEEHAN OPERA (Joseph Sheehan): San Francisco, Cal. 10-23.

SIDNEY GEORGE (Frank Whitbeck): Portland, Ore. 17-23.

SMART SET (Charles E. Barton): Indianapolis, Ind. 18-23. St. Louis, Mo. 24-30.

SOUL KISS (Mittenthal Bros.): Milwaukee, Wis. 17-23.

SPRING MAID (Werba and Leecher): St. Paul, Minn. 17-23. Des Moines, Ia. 24. 25. 26. Sioux City, Ia. 27. Omaha, Neb. 28-30.

SPRING MAID (Werba and Leecher): Troy, N. Y. 25-28. Harrisburg, Pa. 29. 30.

SUNNY SOUTH (J. C. Rockwell): Palmyra, N. Y. 25. Seneca Falls 26. Watkins 27. Monticello Falls 28. Roma 29. New York 30.

SURATY VALERKA (Lee Harrison): Chicago, Ill. Dec. 10—Indefinite.

SWEETEST GIRL IN PARIS (Harry Askin): Cairo, Ill. 20. Memphis, Tenn. 21. 22. Jackson 23. New Orleans, La. 24-30.

STIVA MARGUERITA (H. Woods): Chicago, Ill. Nov. 14—Indefinite.

THREE ROMEO (Messrs. Fellner and Dreyfus): New York city Nov. 13—Indefinite.

THREE TWINS (Western: F. A. Wade): Portland, Ore. 17-23. Salem 24. Eugene 25. Medford 26. Chicago, Cal. 27. Sacramento 30.

TRENTINI (M. Oscar Hammerstein): Kansas City, Mo. 17-23.

VIENNESE OPERA (M. Haas): New York city Dec. 25—Indefinite.

WARD AND YORK (Sisair and Havlin): Chicago, Ill. 17-23. Detroit, Mich. 24-30.

WEDDING TRIP (Messrs. Shubert): New York city Dec. 25—Indefinite.

WINTER GARDEN REVUES (Messrs. Shubert): New York city Oct. 27—Indefinite.

WOODHUFF, HENRY (Mort H. Singer): Terre Haute, Ind. 24. 25. Bedford 26. Owensboro, Ky. 27. Henderson 28. Boonville, Ind. 29. Evansville 30. Lexington, Ky. Jan. 1.

MISCELLANEOUS.

DE RUE BROTHERS: Atlantic City, N. J. 17-23.

DOCKSTADER'S LEW (O. E. Hodges): Greenville, Miss. 20. Jackson 22. Yazoo City 23. Mobile, Ala. 24.

DIXIE IN ALBANY (Albany, Ga. 29.

DUMONT'S FRANK DUMONT: Philadelphia, Pa. Sept. 16—Indefinite.

EVANS' HONEY BOY (George Evans): Ft. Scott, Kan. 29.

FIELD'S AL O: Springfield, O. 26. Charleston, W. Va. 27.

GEORGIA TROUBADOURS (Wm. C. McCabe): Monroe, Mo. 21. Paris 22. Moberly 23. Sturgeon 24. Glasgow 25. Marshall 27. Armstrong 28. Hixbee 29. Centralia 30.

RICHARDS AND PRINGLE: Vallejo, Cal. 20. Richmond 21. San Mateo 22. Palo Alto 23. San Jose 24. 25. Antioch 26. Woodland 27. Colusa 28. Willows 29. Corning 30. Red Bluff 31.

BURLESQUE.

AL REEVES'S BIG BEAUTY: Schenectady, N. Y. 18-20. Albany 21-23.

AMERICANS (Ed D. Miner): Kansas City, Mo. 17-23. St. Louis 24-30.

ARMYMAN SHOW (Jack Singer): Philadelphia, Pa. 18-23. Baltimore, Md. 24-30.

BELLES OF THE BOULEVARD (Fred McAller): Louisville, Ky. 17-23. Cincinnati, O. 24-30.

BIG WHICH (Jack Singer): Minneapolis, Minn. 17-23. St. Paul 24-30.

BIG BANNER (Gallagher and Shean): Boston, Mass. 18-23. New York city 24-30.

BIG GAIETY (W. A. Miller): Pittsburgh, Pa. 18-23. Cleveland, O. 24-30.

BIG REVIEW (Henry P. Dixon): Milwaukee, Wis. 17-23. Minneapolis, Minn. 24-30.

BOHEMIAN (Al Lubin): Harrisburg, Pa. 20. Reading 21. Allentown 22. Chester 23. Washington, D. C. 24-30.

BON TONS (Jesse Burns): Providence, R. I. 18-23. Boston, Mass. 24-30.

BOWERY (Hurtis and Seamon): Springfield, Mass. 18-20. Worcester 21-23. Providence, R. I. 24-30.

BROADWAY GIRLS (Henry Shanno): Omaha, Neb. 17-23. Kansas City, Mo. 24-30.

CENTURY GIRLS (Morris Weinstock): Louisville, Ky. 17-23. Cincinnati, O. 24-30.

CHERRY BLOSSOMS (Max Armstrong): St. Paul, Minn. 17-23. Omaha, Neb. 24-30.

COLLEGE GIRLS (Chas. Foreman): Newark, N. J. 18-23. Hoboken 24-30.

COLUMBIA (Frank Loman): Hoboken, N. J. 18-23. New York city 24-30.

COY CORNER GIRLS (Louis Watson): Brooklyn, N. Y. 11-23. New York city 24-30.

CRACKERJACKS (Bob Manchester): Boston, Mass. 18-23. Albany, N. Y. 24-27. Schenectady 28-30.

DAFFODILS (Sam Rice): Jersey City, N. J. 18-23. Boston, Mass. 24-30.

DARLINGS OF PARIS (Chas. Taylor): Scranton, Pa. 18-23. New York city 24-30.

DREAMLAND (Dave Marion): Albany, N. Y. 18-20. Schenectady 21-23. Brooklyn, N. Y. 24-30.

DUCKLING (Frank Calder): Minneapolis, Minn. 17-23. St. Paul 24-30.

FOLLIES OF THE DAY (Barney Gerard): Chicago, Ill. 11-23.

GAY WIDOWS (Louis J. Oberworth): Chicago, Ill. 17-23. Milwaukee, Wis. 24-30.

GINGER GIRLS (Hurtis and Seamon): Washington, D. C. 18-23. Pittsburgh, Pa. 24-30.

GIRLS FROM HAPPYLAND (Hurtis and Seamon): Omaha, Neb. 17-23. Kansas City, Mo. 24-30.

GIRLS FROM MISSOURI (Louis Talbot): St. Louis, Mo. 17-23. Indianapolis, Ind. 24-30.

GIRLS FROM RENO (James Madison): Baltimore, Md. 18-23. Philadelphia, Pa. 24-30.

GOLDEN CROOK (Jas. Fulton): Brooklyn, N. Y. 18-23. New York city 24-30.

HARTING'S BIG SHOW (Harry Hastings): Kansas City, Mo. 17-23. St. Louis 24-30.

HIGH SCHOOL GIRLS (Arthur Gorman): Indianapolis, Ind. 17-23. Louisville, Ky. 24-30.

HONEYMOON GIRLS (Al Rich): Baltimore, Md. 18-23. Washington, D. C. 24-30.

IDEALS (Sam Robinson): Philadelphia, Pa. 18-23. Wilkes-Barre 24-30.

IMPERIALS (Sim Williams): Wilkes-Barre, Pa. 18-23. Scranton 24-30.

JARDIN DE PARIS (Burt Hendricks): Washington, D. C. 18-23. Baltimore, Md. 24-30.

JERREY LILLIE (Wm. Jennings): Rochester, N. Y. 18-23. Schenectady 24-27. Albany 28-30.

KENTUCKY BELLES (Mike Penton): Boston, Mass. 18-23. Montreal, Can. 24-30.

KNICKERBOCKERS (Louis Noble): Toronto, Can. 18-23. Buffalo, N. Y. 24-30.

LADY ROCKWELL (Harry M. Struman): New York city 11-23. Brooklyn, N. Y. 24-30.

LOVE MAKERS (Dave Guran): Detroit, Mich. 17-23. Toronto, Can. 24-30.

MAJESTIC (David Gordon): Cleveland, O. 18-23. Toledo 24-30.

MERRY BUNBUN (Joe Leavitt): Toronto, Can. 18-23. Rochester, N. Y. 24-30.

MERRY MAIDENS (Edward Shafer): Brooklyn, N. Y. 18-23.

MERRY WHIRL (J. Herbert Mack): New York city 18-23.

MIDNIGHT MAIDENS (Wm. S. Clark): New York city 18-23. Philadelphia, Pa. 24-30.

MISS NEW YORK, JR. (Wm. Fennema): Buffalo, N. Y. 18-23. Detroit, Mich. 24-30.

MOULIN ROUGE (Joe Pine): Montreal, Can. 18-23. Toronto 24-30.

PACEMAKERS (C. M. Hark): Philadelphia, Pa. 18-23. Jersey City, N. J. 24-30.

PAINTING THE TOWN (Holliday and Carver): Philadelphia, Pa. 18-23. Brooklyn, N. Y. 24-30.

PASSING PARADE (M. Meadings): St. Paul, Minn. 17-23. Omaha, Neb. 24-30.

PEE WHITTY GAIETY (Walter Greaves): Cleveland, O. 17-23. Pittsburgh, Pa. 24-30.

QUEEN OF BOHEMIA (Henry F. Jacobs): New York city 18-23. Philadelphia, Pa. 24-30.

QUEENS OF THE POLICE BURGERS (Counihan and Sheanon): New York city 18-23.

QUEENS OF THE JARDIN DE PARIS (Joe Howard): Milwaukee, Wis. 17-23. Minneapolis, Minn. 24-30.

ROBINSON'S CRUSOE GIRLS (Ed. Davidson): Chicago, Ill. 17-23. Detroit, Mich. 24-30.

ROSE SYDELLE (W. S. Campbell): Brooklyn, N. Y. 18-23. Newark, N. J. 24-30.

RUNAWAY GIRLS (Peter S. Clark): Boston, Mass. 24-30.

SAM DEVERE'S (Louis Stark): Rochester, N. Y. 18-23. Buffalo 24-30.

SOCIAL MAIDS (Hurtis and Seamon): Chicago, Ill. 17-23. Milwaukee, Wis. 24-30.

STAR AND GARTER (Frank Weisberg): Cincinnati, O. 17-23. Chicago, Ill. 24-30.

STAR SHOW GIRLS (John T. Baker): Cincinnati, O. 18-23. Chicago, Ill. 24-Jan. 6.

TAXI GIRLS (Hurtis and Seamon): Toledo, O. 17-23. Chicago, Ill. 24-30.

TIGER LILIES (D. E. Williamson): Detroit, Mich. 18-23. Chicago, Ill. 24-30.

TROCADERON (Chas. H. Waldron): Buffalo, N. Y. 18-23. Rochester 24-30.

VANITY FAIR (Bowman Bros.): New York city 11-23. Springfield, Mass. 24-27. Worcester 28-30.

WATSON'S BURLINGERS (W. H. Watson): Grand Rapids, Mich. 18-20. Cleveland, O. 21-23.

WHIRL OF MIRTH (Louis Stark): New York city 18-24. Philadelphia, Pa. 25-30.

WORLD OF PLEASURE (Geo. H. Fitchett): St. Louis, Mo. 18-24. Louisville, Ky. 25-30.

YANKEE DOODLE (Sol Meyer): Chicago, Ill. 18-20.

ZALLAN'S OWN (W. C. Cameron): Pittsburgh, Pa. 18-23. Johnstown 24. Altoona 25. Harrisburg 27. Reading 28. Allentown 29. Chester 30.

MISCELLANEOUS.

BUFFALO JONES: Brooklyn, N. Y. 23.

DANTE'S INFERNO PICTURES: Junction City, Kan. 25-27.

HOFFMAN, GERTRUDE: Milwaukee, Wis. 17-20. Indianapolis, Ind. 21-23. Louisville, Ky. 24-30.

KINEMACOLOR CORONATION PICTURES: Brooklyn, N. Y. 18-23.

KINEMACOLOR PICTURES: Montreal, Can. 18-23.

RAYMOND, THE GREAT (Maurice P. Raymond): Calcutta, India. Nov. 11—Indefinite.

THURSTON, HOWARD (Dudley McAdow): St. Louis, Mo. 24-30.

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MOTION PICTURES

(Continued from page 24.)

ahead of her and performs his well-known part in the story, when Little Red Riding Hood wakes up, goes to her grandmother's and finds her dream untrue. Mary Pickford is, of course, a very fascinating and charming little maid of the red hood and her girlish innocence is the delight of the film. The production is exceptionally well put on, and the backgrounds especially good and suggestive of the atmosphere of the original story. There is, however, no indication of a plot, but it is rather a series of incidents in the life of Little Red Riding Hood at home and on the way to her grandmother's.

Neutralization of the American Fleet (American, Dec. 14).—This is made a doubly interesting film because the particular points of interest in connection with the battleships that pass in review are explained in clear, concise titles. They include the "Battleship," the "West Virginia," the "Colorado," the "California," the "South Dakota," the "Vicksburg," the "Oregon," the "Buffalo," and the "Toroque," besides scenes of torpedo boats leaving the harbor.

Santa Catalina, Magic Isle of the Pacific (American, Dec. 14).—The distinctive feature and one of unusual interest in this film is one of the first successful motion pictures of the bottom of the sea from a glass-bottom boat that shows through the clear water of this region the remarkable formation of the sea bottom, seaweed, an octopus and other curious and interesting forms of sea life. The Catalina seal inhabited rocks also give added interest in a trip around the coast of this island.

Her One Day's Dream (Eclair, European, Dec. 14).—With actors in the cast from the Royal Theatre of Tokyo this little Japanese tragedy, taken amid what appears to be actual life and backgrounds, is one of the most artistic and unique films seen for some time. It is played with a spirit that is both fascinating and compelling. Had it been known sooner in the action that the man was the little maid's father the picture would have been clearer. The little maid is much struck with the foreign artist and deceals him with her arts to her home. He returns at evening and is protected from robbers by her father. He then tells her that he is within. Here he meets the maid and the title informs one that the painter will not betray his rescuer, which may be taken as one will. Later he repulses her, and her father, witnessing the act, mistakes her meaning and casts her off. In a most effective and well-arranged scene from his management and acting, she walks out from among the marsh reeds and sinks beneath the lily pads.

The Marquis of Lantenne (Ambrosio, Dec. 14).—The incidents leading up to this historical figure's sacrifice and subsequent capture and death have been given artistic and dramatic treatment. When sixty thousand francs is offered for his capture he and his men sail forth and capture the three children of the enter. They issue a statement that the children shall perish in the flames if they are not allowed to depart unmolested. On the arrival of the enemy, just as the children are sent to their death, they escape by a secret passage. The marquis returns, however, on meeting the mother, and opens the door with the secret lock and thus frees the children, but loses his life.

The Lady from the Sea (Thanhouser, Dec. 15).—Henrik Ibsen's drama has been given a very artistic performance in this picture of fine background and finished and expressive acting that fully represents the characters. One is made to feel with the lady from the sea and obtain her point of view. The significance of the fine tones in the sea might have been better realized. The strange sailor fascinates her and compels her to neglect her troth with him, making it a fearful reality in her heart that she is his and his alone. Then he leaves her, telling her he will come back. His father and she marry the doctor. She dare not tell him of her dread of the man whom she fears will return. The stranger hears of her marriage and does return, but the doctor discovers his presence and compels him to depart, and his wife's fears go with him. It is an interesting presentation of the drama.

Why the Check Was Good (Imp., Dec. 11).—A story within a story suffers the same lack of strength and dramatic unity as the dream picture, and for that reason it would seem that this story would have been more powerful and impressive to the spectator if told from the beginning in a dramatic sequence instead of beginning at the conclusion, and then relating the cause and the steps up to this end. The manner in which the check is conducted through the story is not always clear. One can only guess why the young man did not cash the check immediately, but one has the feeling that the old man might have tried to cash it before he did. With want in both their lives and a check in their possession, it would seem that their inclination would have caused them to relieve their necessity. The prosperous young business man was called to the bank to see if the check brought in by an old man was good. He declared it to be so, and then told the story how the old man had befriended him when his father in his youth had cast him off with a hundred-dollar-check in his pocket. He arrived in tatters before this old man, who started him out anew. The young man left behind the check his father gave him, and which he had not used. The old man had put it away in his trunk, but years afterward when disappointed he brought it to the bank. How the young man reached his prosperous condition is not recorded. The acting of the young and old man is excellent.

The Ups and Downs of Rafferty (Comet, Dec. 11).—When Rafferty loses his job as a hotel carrier, he becomes a bartender. Charged with tapping the till, he is discharged through the influence of his political friend whom he meets at the police station where he is brought to vindicate himself, he gets on the police force. While his Bridget's family is away he visits her and a burglar enters the house. Rafferty calls up the police station on the phone and the real burglar gets his uniform. The complication that arises when Rafferty back to his old job in disgrace, while the burglar walks off with his Bridget and wearing the uniform he had been made to relinquish. The film is fairly well played and put on, and has good sense of humor in its general and specific business.

Just in Time for Dinner (Comet, Dec. 15).—The manner in which this production is put on and acted reminds one of an old time stock production both in play and treatment. The demands of a picture at the present day are somewhat different. The young captain is called away from his family, but before he goes he pays off the mortgage, telling the lawyer to give the papers to his wife as a Christmas

present. Later the lawyer reads of the young man's death, and destroying the papers goes and demands payment. When it is not forthcoming he offers to cancel it if the woman will marry him. He comes on Christmas day for his answer, but the husband returns unexpectedly and the villain's wicked way is exposed.

The Little Stocking (Imp., Dec. 14).—This performance is adequate in every particular, but brings forth little that is particularly compelling either in acting or bringing vigor to the story. The husband goes to the mine, and his little daughter slips her stocking into his valise. He writes back that he will bring it back filled with gold. He and his friend faint from thirst on the desert. He dies and his friend is revived by a stranger. The friend takes up a collection of gold in the stocking from the boys and returns with it to the widow on Christmas eve and hangs up the stocking before the fireplace.

Bill and His Chum Tire of Married Life (Luz, Dec. 15).—The entertainment from this film comes in the endeavors of these two gentlemen to commit suicide. Finding water to their dislike they try gas, but Bill arises from his stupor and opens the windows and then their wives and the officers of the law enter. The acting miscarries at every point. It is not particularly amusing.

Mistaken for the Culprit (Luz, Dec. 15).—Undoubtedly there is a certain humor in the situations of this film that would be altogether laughable if they had been properly treated and acted. An artist goes in bathing after staining his shirt red from his painting. A tramp steals his clothes, all but the shirt. A party happening along imagine a murder has been committed and summon the police. The artist, who has found the tramp's clothes, is believed to be the guilty man, while the tramp defrauds two old married folk by taking money for painting their picture and running away. Both parties meet at the police station, where the matter is straightened out.

His First Monocle (Great Northern, Dec. 16).—Many amusing complications arise from the efforts of this gentleman to wear his monocle. He is obliged at last to give it on, and goes forth to the reception, where he meets with all sorts of difficulties of an amusing and diverting nature. On his way home he mistakes a lady's apartment for his own, but the mistake is quickly rectified, and once back it is quite evident that he discards the thing forever. His conceit is entertaining.

Greeces (Great Northern, Dec. 16).—The views seen in this picture are very good to look upon but one is not privileged to know what he is looking at except in one instance when it is made known that the scene represents one of the palaces of the German Emperor.

A Up-To-Date Doctor (Luz, Dec. 16).—When the doctor and his assistant are absent on an urgent case, two thieves break into his office and conclude to make some easy money by one dressing as the doctor and the other as his servant and admitting the patients waiting without. The thief, as the doctor, relieves the patients of their garments containing their money and sets them all to dancing and vigorous exercise in the next room, while he and his pal help themselves to the contents of their pockets and make good their escape. When the doctor returns, he finds his patients in a general squabble and his rooms in ruins. The film is laughable from its utter ridiculousness, and therefore the escape of the thieves would not be taken seriously, though no doubt there are other subjects not showing the success of law breakers that are equally as funny, if not more so.

Bridge and Bridget (Solax, Dec. 14).—The humor of this burlesque is of a high order, and though, perhaps, a little broad at times, it is played with rare discretion for this sort of work. There is reason back of the caricature and a satire on certain conditions of present day life in the scenario. The film, however, is very similar to a well-known Viennese success. In the midst of Bridget's quarrel with her employers she receives a telegram that she is heir to a fortune. A fencing count supersedes the German grocery man, and the Irish ice man in her affections. The two rivals try to regain their respective places in her heart and when challenged to a duel the German instructs the Irishman to hold the count, while he sneaks away, daubs himself with paint and appears before Bridget as a hero. The Irishman, however, suspects, and with the count appears before him and Bridget. The count then fights a double duel and wins the bride.

LICENSED FILM RELEASES

Monday, Dec. 25, 1911.

(Bio.) Caught With the Goods. Com.	1000
(Bio.) A Mix-Up in Raincoats. Com.	1000
(Kalem) The Revenge and the Girl.	1000
(Lubin) One Way to Win. Com.	1000
(Pathé) Pathe's Weekly No. 82. Top.	1000
(Selig) A Modern Trip. Dr.	1000
(Vita) Some Good in All. Dr.	1000

Tuesday, Dec. 26, 1911.

(Edison) Papa's Sweetheart. Dr.	625
(Edison) Modern Weapons for Fighting.	875
(Essanay) A Story of the West. Dr.	1000
(Gau.) From Pitty to Love. Dr.	825
(Gau.) Coast of North Africa. Sc.	124
(C. G. P. C.) The Burglar's Hard Luck.	

Wednesday, Dec. 27, 1911.

(C. G. P. C.) French Battleship. Naval.	
(C. G. P. C.) The Kromats. Acro.	
(Selig) The Bully of Bingo Gulch. Com.	1000
(Vita) The Younger Brother. Dr.	1000
(Edison) Stuff Dreams Are Made of.	1000
(Edison) The Stolen Treasure. Dr.	625
(Edison) Fair Exchange No Robbery. Com.	322
(Pathé) Mother-in-Law. Com.	1000
(Lubin) The American Girl.	1000
(Vita) Testing His Courage. Dr.	1000

Thursday, Dec. 28, 1911.

(Bio.) The Voice of the Child. Dr.	1000
(Essanay) For Memory's Sake. Dr.	1000
(Lubin) The Soldier's Return. Dr.	1000
(Melies) Ranchman's Debt of Honor.	1000
(Pathé) His Daughter's Bracelet. Am. Dr.	1000
(C. G. P. C.) Mushroom Culture. Edu.	
(Selig) Paid Back. Dr.	1000

Friday, Dec. 29, 1911.

(Edison) Romance of Cliff Dwellers. Dr.	1000
(Essanay) A Bird in the Hand. Com.	1000
(Kalem) The Maid's Double. Dr.	1000
(Pathé) Yann, the Troubadour. Dr.	950
(Selig) Their Last Chance. Com.	1000
(Vita) Doubly Desired Orphan. Dr.	1000
(Edison) Uncle Hiram's List. Com.	1000
(Essanay) Broncho Bill's Adventure. Dr.	1000

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Heavens, how that "third Imp" is growing! A mere baby only three weeks ago; he is strong and husky now. Within another week or two he will be as big and popular as "Monday Imp" and "Thursday Imp." The widespread and insistent demand for all three Imps every week is proving irresistible. Keep at it, gentlemen, and make sure of at least three good houses every week by showing at least three Imps every week. D. B. Whitman, Dean Theatre, Cleveland, Ohio, says: "I wish there were many times three Imps, a week. Whatever success we have achieved I unhesitatingly give Imps a large share of the credit."

"HIS NEW WIFE"

Copyright, 1911. Independent Moving Pictures Company of America. Released Monday, Jan. 1. A rapid-fire story involving a woman who loves hard cider too well. Book it!

"THE TRINITY"

Copyright, 1911. Independent Moving Pictures Company of America. Released Thursday, Jan. 4. In which you see King Baggott, your one favorite, at his best. Book it!

"PLAYING THE GAME"

Copyright, 1911. Independent Moving Pictures Company of America. Released Saturday, Jan. 6. A fat man plays golf by proxy. It's terribly, terribly, terribly funny. On the same reel you will see

"BACK TO HIS OLD HOME"

Copyright, 1911. Independent Moving Pictures Company of America. Everybody who has seen advance exhibitions of this film says it is without exception the

FUNNIEST IMP EVER MADE!

The above "Saturday Split Imp" will simply coin money for you. Will you take the necessary steps to get it? No film maker in the world is producing such rollicking comedies. Think what such pictures will do toward increasing the popularity of your house!



INDEPENDENT MOVING PICTURES
CO. OF AMERICA

102 W. 101st St., New York
CARL LAEMMLE, President



(Gau.) Curing a Reckless Student. Dr.	1010
(Lubin) Father and the Girls.	1000
(Pathé) The Doll. Am. Dr.	950
(Vita) In Clutches of Vapor Bath.	1000

INDEPENDENT FILM RELEASES

Monday, Dec. 18, 1911.

(Amer.) The Last Notch. Dr.	1000
(Comet) The Coward's Pique. Dr.	950
(Comet) A Game of Bridge. Dr.	1000
(Imp) Girl and Half-Back. Dr.	1000
(Nestor) The Love Chase. Com.	

Tuesday, Dec. 19, 1911.

(Bison) Cowgirl's Franks. Com.	
(Eclair) A Tragic Joke. Am. Dr.	950
(Powers) Captain's Big Sister. Com.	Dr.
(Thaan) Touring Brussels. Sc.	
(Thaan) The Tomboy. Com.	

Wednesday, Dec. 20, 1911.

(Amb.) Tweedledum Marries American Girl.	
(Amb.) The War in Tripoli. Top.	
(Champf.) By Decree of Fate. Dr.	950
(Nestor) The New Ranch Owner. Com.	
(Reli.) Locked in the Vanila. Dr.	
(Solax) Love, Whiskers and Letters. Com.	

Thursday, Dec. 21, 1911.

(Ameri.) The Gold Lost. Dr.	1000
(Eclair) A Heart Bowed Down. Dr.	1000
(Imp) The Professor. Dr.	1000
(Reli) The Martyr. Dr.	

Friday, Dec. 22, 1911.

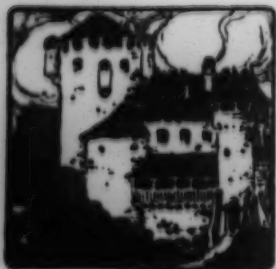
(Bison) An Indian Martyr. Dr.	
(Comet) The Man with the Camera. Dr.	950
(Luz) A Japanese Love Story. Dr.	977
(Solax) Violin Maker of Nuremberg. Dr.	
(Thaan) Cinderella. Ju.	

Saturday, Dec. 23, 1911.

(Gt. Northern) The Twins. Com.	
(Gt. Northern) Ostrich to Starline.	
(Italia) Footshead's Christmas. Com.	
(Imp) A Pair of Gloves. Com.	600
(Imp) Niagara Falls Celebration.	400
(Nestor) Desperate Diamond Foiled.	
(Powers) Hearts of Italy. Dr.	
(Reli.) The Doctor's Dilemma. Dr.	
(Reli.) A Pair of Shoes. Com.	

Sunday, Dec. 24, 1911.

(Maj.) The Actress. Dr.	1000
(Rep.) Before Yorktown. Dr.	
(Solax) Christmas Presents. Dr.	



MOTION PICTURES

"SPECTATOR'S" COMMENTS



ONE is able to appreciate two distinct facts by comparing the average motion picture story of the day with the average (not exceptional) vaudeville sketch playing the picture houses. These facts are (1) the striking superiority of the picture plays, and (2) the dreadful rubbish that constitutes the bulk of the stage sketches. The difference in quality between these two classes of condensed dramatic composition is all the more remarkable when we remember that new vaudeville sketches are not numerous and that each has been subject to changes, revisions and building up, while the picture plays are being turned out at the rate of over 5,000 a year in America alone, and each is seen by spectators precisely as it is produced at a single performance. Also that the one-act play and the sketch are not of new development, while the art of picture story writing is only in its infancy.

It is taken for granted that no one will dispute the assertion above that the average picture play far out-ranks the average (not the exceptional, as before noted)



GERTRUDE ROBINSON

A swarthy actress of the Reliance stock

stage sketch. If any one should doubt it let him come with The Spectator and sit through half a dozen New York shows where pictures and vaudeville constitute the bill. Whatever he may think of the acrobatic acts or the musical acts or the dancing acts or the novelty acts of any kind, he will be obliged to admit that the sketches and one-act plays are mostly slush. Let it be repeated that there are exceptions. Homer Miles is responsible for some of the better sort, and there are others. Who wrote the bad ones and where they came from is a mystery to most people. Some of them probably just grew, like Topsy. Others appear to have had their birth in a madhouse. Not one in fifty could command a second look from a picture producing company if submitted as a picture story. It is admitted that many picture plays are inconsequential drivel, but there are few of them indeed that can compare with nine out of ten vaudeville sketches for insane, idiotic, silly, inconsistent twaddle.

It will be interesting to consider for a moment the causes that have operated to produce this great disparity in quality. Why should the one-act play or sketch as seen in the popular vaudeville houses be so inferior to the picture play in all artistic qualities? One answer to this question may be found in the reference above to the supposition that some sketches just grew. They were built up perhaps by the performers themselves, notoriously illiterate and ignorant, without method or object other than to utilize all the old chestnut gags, jokes, dramatic lines and bits of business that the performers had seen getting a hand or a laugh in some other sketch or play. The stage is overloaded with fakers—the vaudeville stage in particular—performers (they call them artists in England) who are as devoid of real intellect as a Digger Indian. They are mere apes in human disguise—aping the business invented by more



RUTH ROLAND

Leading lady with one of Kalem's California companies

intelligent and inventive players. Many sketches are the product of this class of persons. But not all come from them. Many are written or whacked together by alleged sketch writers and sold for real money to the innocent but shallow-brained victims, who imagine themselves actors and actresses. Obviously the people who play these monstrosities do not know how utterly worthless they are or they would not be guilty of the crimes. That suffering humanity must be tortured by them is therefore due to the fact that the persons responsible for their production are incompetent judges. They do the best they can according to their lights. The selection of picture plays, on the contrary, is usually in the hands of persons of some training and the productions are conducted by people more or less skilled in such work. Heaven knows they are not all perfect or anywhere near it, as a rule, but the poorest of them have at least a little intelligence and are acquiring more by the force of competition. It would thus appear that the multitude of bad stage sketches in existence as compared to the better quality of picture plays that are regularly produced, results generally from the difference in artistic intelligence of the people responsible for the two classes of compositions.

But there is another reason that goes deeper and nearer to the root of the matter. How does it happen that a better quality of brains is engaged in preparing and producing pictures than in writing and producing stage sketches? The picture plays were once as bad if not worse than the poorest of the sketches. Why has the one improved by leaps and bounds and the other remained at a standstill or gone back? The true answer to this conundrum will be found, The Spectator believes, if not almost wholly at least to a considerable extent, in the degree of critical attention the two kinds of dramatic composition have been able to command in the press. Vaudeville sketches have never had the benefit of serious and competent criticism to an extent that made any impression on the persons responsible for the sketches. The few big sketches have been reviewed in a way, but these are not the kind of sketches that are here referred to. The multitude of little fellows playing the cheap time seldom get noticed by any paper that can speak with any degree of authority. And if they were criticised it would have to be with trip-hammer force or it would fail to penetrate the thick skulls of the most of them. How different this condition is with respect to the pictures, will be at once apparent. Pictures have not only been accorded critical attention in a serious and well-meaning way, but, what is more to the purpose, the progressive makers of films (i. e., those who have really achieved a measure of success) have eagerly studied the criticisms with a view to profiting by them. Here, then, we have the value of honest press criticism exhibited by two striking examples, the user and the non-user.

A Mignon reader recently asked The Spectator a personal question that may serve as an excuse for a few

remarks on a favorite subject. The question was this: "Are you prejudiced against all social reform movements and societies?" One can hardly blame the reader for entertaining the impression indicated by the question. The Spectator has railed at the cranks and faddists so often with seldom a good word for any of the movements that are generally grouped under the term civic societies, that one would be quite justified in assuming that he thinks everything of the kind is dumb foolishness, if not something worse. In self-defense let it be said that The Spectator's condemnation is not so sweeping. He is willing to admit that there is probably far more good than bad in civic society movements. The difference is this: Good things speak for themselves; bad things, wearing the cloak of the good, require denunciation.

There is a difference between public-spirited well-doing and mere officious meddling—a difference that is most difficult to describe or define. It is too easy for small-minded people nowadays to organize movements with



HAROLD SHAW

Popular player in Edison films

handfuls of members and high-sounding names, with the avowed objects of saving the human race along some new lines, such as compelling all men to shave off their beards and all women to cut off their hair. The public, without stopping to think, accepts these "reformers" at their own valuation. Simply because an enthusiastic social reformer, in whose mind some slight evil has been magnified to terrifying proportions, comes forward and proclaims himself or herself an expert on the subject under discussion, a few thoughtless but well-meaning patrons are recruited, a society is organized and the social reformer at once becomes a person of consequence and authority. The society may never have a second meeting or it may meet once a year in somebody's parlor, but its energetic officer or officers (sometimes there are more than one) continue to be active, promoting public meetings, sending pronouncements to the press, appearing before the Mayor, the Aldermen and the Legislature in behalf of their favorite fad and otherwise occupying a vast amount of public attention, not forgetting to be interviewed with portraits attached on every provocation. Such, it is repeated, is the history of too many so-called public-spirited civic movements. But not all, by any means. Many movements are based on solid ground and do a vast amount of good, but to go into particulars and classify the good and the useless or dangerous is more than this writer just now cares to undertake. For present purposes let us all agree that those organizations that want to hamper the artistic and healthy growth of motion pictures are, *per se*, exceeding the legitimate province of social betterment.

Speaking of the sometime vagaries of musical accom-

paniment to motion pictures, what do Minnion readers think of this one? During the exhibition of Dante's Inferno one night last week in Kane's Manhattan Theatre, at the point (to quote from the programme) "where those who have trafficked in sacred things for the sake of gain are plunged head foremost into burning holes," the intelligent orchestra played Mendelssohn's "Spring Song." Next!

THE SPECTATOR.

HEROIC EDNA FISHER.

Suffering with a broken ankle caused by a fall from the top of a stage coach, Edna Fisher, of the Essanay Western company, continued acting during three subsequent scenes without revealing the extent of her injuries. She confessed to Mr. Anderson later that she feared if she allowed an examination of her ankle the picture would not be finished. So she gamely hid her pain till the film was completed. Press accounts stated that her skull was fractured, but this was not true. She has now nearly recovered from the injury. The film under way was Broncho Billy's Christmas Dinner.

GETTING BACK AT MISS DAVIS.

Spunk is so rare among picture theatre managers when attacked by alleged social reformers, that a recent reply to Kate Davis, the Pennsylvania lady, is delicious. She has been going up and down the land denouncing motion picture theatres as "hotbeds of iniquity," "training schools for criminals," "recruiting stations for white slaves and disorderly houses," and so on. Incidentally she has been asking the Governor of Pennsylvania to make her State censor. But in Cleveland, O., she ran against a snag. The Moving Picture League of America, Cleveland branch, replying to her tirade, which had been delivered from a Cleveland pulpit, passed a series of resolutions, of which the following are the most pungent paragraphs:

Therefore be it Resolved, That we condemn her statements as reckless, slanderous and false, publicly spoken for sensational purposes and cunningly calculated to assist her candidacy for the position as State Film Censor in Pennsylvania.

We further, condemn the action of Rev. A. B. Mel-drum, of the Old Stone Church, for permitting a "professional sociologist" and alien office seeker to use his edifice as a medium for her utterances without first ascertaining whether the same were founded upon facts or otherwise.

We further, tender the assistance of this association to any official body who are honestly desirous of correcting any evil they may judge detrimental to the morals of our 500,000 weekly patrons.



Forreston and Henry.

LURLINE LYONS

A new leading lady with one of the Powers Companies



NOTABLE SCENE FROM "VANITY FAIR"

Vitagraph's great 3-reel production out this week

SUCCESS OF SIMPLEX MACHINES.

The Hulsey series of picture theatres in Galveston, Texas, have all been equipped with Simplex projecting machines, which are reported to be giving perfect satisfaction. The Galveston Tribune, in describing the virtues of the Simplex, after referring to the danger of film fires, says: "But with the Simplex machines this is impossible, even through carelessness of the operator. The film is entirely protected when in motion, except, of course, at the aperture where the light strikes it, so there can be no possible danger from this source. When the machinery is not in motion, on the other hand, the film is entirely protected. Another feature with this latest innovation in the moving picture world is the arrangement of the shutter, which is so connected with the machine as to almost wholly obviate the eye worry, so often met with in moving picture theatres."

CRITICISM CARRIED TOO FAR.

As usual when motion pictures come under press discussion a false impression has been created regarding the Vitagraph subject, War, which recently aroused the ire of Italians. The picture has been called a "fake" picture of the Italian war in Tripoli, when, in fact, it makes no pretensions whatever to be an authentic representation of scenes of the war. It is frankly and avowedly an imaginary war drama, and the love story that runs through it is sufficient evidence of its purpose. Whatever may be said in criticism of the theme or the manner of handling it, the production is no more a fake than any other dramatic subject, either stage or pictures.

THE JOKE OF THE BINNS CASE.

The glee of so many newspapers over the fact that the \$12,500 verdict of Jack Binns against the Vitagraph Company has been restored by the Appellate Division, is nothing less than a joke when it is considered that there was scarcely a daily paper in the country that did not exploit Binns's deed, illustrating it with portraits and pictures, published without his consent—all for the purpose of selling their papers. It is gratifying to learn that the case will be carried to a higher court. The trial court, it will be remembered, considered the verdict excessive and scaled it down to \$2,500.

IMP SCENARIO CONTEST.

The Imp. scenario contest closes Dec. 31, the prizes for the best, second, third and fourth best comedy scenarios submitted, being \$100, \$75, \$50 and \$25. A large number of scripts have been handed in, but all will stand an equal chance except as to merit, up to the closing of the contest.

NESTOR IN HOLLYWOOD, CAL.

The Nestor Company has purchased a five-acre tract on Hollywood Boulevard, near Hollywood, Cal., where buildings will be erected for a California studio.

LETTERS AND QUESTIONS

Answered by "The Spectator"

"Lindo Langdon," of Calais, Me., falls into rhyme of which this is a sample: "Arthur Johnson is clever, handsome, and gay. He is a mighty big favorite with the girls of to-day." And so on for fifteen or twenty stanzas, devoted to reigning favorites. The Spectator fears to encourage this sort of dementia, and therefore spares Minnion readers the balance.

Daffodils continue to come in but—well, The Spectator has read them, and let that suffice.

"M. A. M.," a "picture bug," of Boston, wants The Spectator to use his influence to "give us more good pictures and eliminate the 'bum' vaudeville." "M. A. M." also wants a stop put to "those funny fellows in the orchestras who try to assist the comic pictures." It is rather discouraging to get this sort of complaints from cultured Boston. However, if The Spectator had enough influence in the matter he would cheerfully collect all the "bum" vaudeville acts and all the comical trap drummers and put them on Devil Island for life, where they would have nothing to do but listen to each other.

"A. O. N.," of Denver, Col., volunteers the information that Nera Don Carlos is the actress referred to recently by "R. K. R.," as formerly a leading lady in Mr. Anderson's Western Essanay company. Miss Don Carlos is now in vaudeville.

Cyril Reinstrom, of Brooklyn, writes to complain that some of the most deserving photoplayers do not receive the recognition they are entitled to. He instances Harry Morey, Alec Francis, and William Dunn, of the Vitagraph, and Mr. Ford, of Melies, all of whom he considers "clever character heavy men on whose shoulders fall much of the real art work in the picture plays in which they appear." He thinks John Bunny is overrated. While agreeing with Mr. Reinstrom that the players named above and others playing heavy parts do not gain the praise they deserve, it cannot be conceded that his estimate of John Bunny is correct. Mr. Bunny is a comedian of rare ability, independent of his physical appearance. If he were as handsome as Apollo Belvedere he could still be funny, because he acts always without appearing to be acting. He and Max Linder are the only two picture players that The Spectator can now recall who can make one laugh without having anything really humorous to do.

"Pat," of Washington, D. C., writes: "I am going to ask you to publish portraits in THE MINNION of Crane



FRANCIS J. GRANDON

General director of the "Imp" Company

Wilbur, of the American Pathe company, Brinsley Shaw, of the Western Essanay, and last but not least—you. What?" The first two, maybe, but not the last and least—not on your life, Pat.

"Scenario," of Passaic, N. J., wants information regarding scenarios and how to write them in proper form. He had one scenario accepted and then had several rejected, and is evidently under the impression that the rejections were due to some defect in form. This is not likely. It is more probable that the defect was in matter, not form. The plots did not appeal to the scenario editors or directors to whom they were submitted. Given a good plot, a capable scenario editor will not hesitate because of the form in which it is written out. He will accept it and rewrite it in proper form. No matter what may be said to the contrary, very few scenarios, even by the most successful outside writers, are ever produced without being rewritten by the editor or director. "Scenario" should reconstruct the plots of his rejected stories, endeavoring to make them stronger, more dramatic or more humorous, as the case may be, and then submit them to other companies. What one editor may refuse another may like. No scenario writer that *The Spectator* has ever heard of sells all his stories on first submission. He always counts on a percentage of rejections. "Scenario" should not be discouraged, therefore, but should keep on trying, and that is the best school there is for him to attend—the school of persevering effort. Having written one picture story that brought a check is pretty good proof that he can write others. Only, he must not imagine that the others can be rattled off without thought. Too often the young writer with one accepted story to his credit plunges in with a light heart to grind out scenarios by the dozen. His bubble is punctured when they come back unaccepted. Rules on how to construct or invent a picture story are of little use. Rules were never yet known to supply the place of inventive imagination. But rules and instructive hints are valuable in guiding the new writer as to the form of his written scenario. While the plot is essential and the form only incidental, it is of course better to submit a manuscript in a form that will be easy for the editor to read and digest. The most comprehensive details on this sort of instruction, so far as *The Spectator* knows, have been prepared by Epes W. Sargent and was announced to appear in book form. It is to be hoped that Mr. Sargent has not abandoned the idea. Regarding the length of time a company may keep a scenario, there is no rule to go by. Some send prompt replies while others are not so prompt. Two weeks should be a sufficient limit.

"An Observer" remarks: "The A. B. was my favorite company, but they lost almost all of their good looking people. I still think that they have the best director. Vitagraph holds first place, but is beginning to share it with Kalem. Miss Joyce and Mr. Blackwell are splendid." "An Observer" wants to know who played the girl in *The Working Girl's Success* (Lubin). It was Cleo Ridgely.

"S. S. A., Detroit, Mich.: The Ambrosio is an Italian company and has no American branch. The president of the Vitagraph company is William Rock.

Will R. Winch, manager of two picture theatres in El Paso, Texas, the Wigwam and the Crystal, and part owner of the Wigwam, of San Antonio, writes a pertinent question regarding Mison reviews, as follows:

I am enclosing a clipping from *The Mison* of Nov. 22. Reviews of Licensed Films. You will note it mentions the annual coast artillery practice in the review of *Pathe Weekly*, No. 46. I ran this film, but there was no coast artillery shown in it. Will you kindly let me know whether this review was written from the advance sheet of the manufacturer or was it seen? It has been my habit to read *The Mison* and to feature on my program strong points in the manufacturers' advance sheets when commented on favorably by *The Mison*. If the reviews are simply press sheet dope rewritten, *The Mison* is worthless to me and to all other exhibitors who

place dependence on it. Perhaps this artillery scene was cut out of the copy I had. I am investigating this."

The scene referred to must have been cut out of the film to which Mr. Winch refers, because it was "seen" by a Mison reviewer. Another Mison reviewer saw the same weekly at another theatre and the artillery scene was not in it, another scene being substituted. The *Pathe Weekly* is an up-to-date picture publication and possibly subject to late changes. Mison reviews of licensed films are genuine, being written from the pictures as actually seen at theatres. Independent pictures are seen in advance at the office of the Sales Company because there are no theatres in New York where any considerable number of them can be seen with any economy of time. But all films reviewed are "seen" and the "press sheet dope" thing doesn't go in this paper. Not to say that the advance bulletins are not good and useful in their way, but they are not reviews. *The Mison* has established a reputation for honest, conscientious, impartial reviews that exhibitors and the public can depend on. The reviewers may make errors of judgment and infrequently errors of fact, but never intentionally. The aim is to be correct and, above all, honest, and *The Mison* will not sacrifice this principle for anybody or anything.

"A Ragtime Muse," of Pittsburg, is another versemaker whose effusion must be passed over. His verses are about "Magnesia May Dew," but very considerably he encloses no daffy-pickles, or, by heavens! *The Spectator* would travel out to Pittsburg and murder him."

"L. B., Spokane, Wash.: *The Mison* of April 26, 1911, contained the model scenario referred to. It was an example of a scenario boiled down to the bare bones, with every superfluous word cut out. Few scenarios could be made so brief in actual practice, and yet it will serve as an indication of what can be done in the line of brevity while still telling all that is essential.

"Rummy," of Rome, Ga., writes as follows to "Dear Spec," and as he is evidently able to take care of himself comments are unnecessary:

I'm one of the "regulars," too—Uncle Sam hands me mine every Thursday. I enjoy *The Mison* IMMENSELY, especially the part over which "Spec" presides. He's a good-humored scout, with just enough irony and sarcasm thrown in to make the mixture worth while. Questions: How much further can an Indian see by shading his eyes with his hand? I notice they all do it. Why don't some one company put out telegrams a little more correct? There are about 200,000 or 300,000 telegraph operators in the country, and they all notice such things as "Check off" and "No time," etc. Do the horses in moving pictures wear rubber shoes or are the actors deaf? Does M. P. stand for moving pictures or Mary Pickford?

"Mrs. E., New York: The Selig actor you refer to is named Al. Garcia. Pictures in which Mr. Walthall has recently appeared were mentioned recently in this department. The Reliance film in which the girl was in a railroad wreck and the lover died after thirty years has not been identified from the description.

"1912," Auburn, Ala.: The girl in *Out of the Dark* (Reliance) was Dorothy Davenport. The Adventures was Anita Van Buren. Mrs. Brown in *Sherlock Holmes* (Rex) was Lois Weber. The girl in *His Birthday* (Lubin) was Pearl White.

Elizabeth Dixon, Clifton Forge, Va.: The priest in *The Broken Vow* (Reliance) was Mace Greenleaf. He is no longer with that company and so cannot tell where to get his photograph.

"M. M. M., of Lynn, Mass., thinks *The Mison* is the "most refined theatrical magazine in existence." "M. M. M." is also "anxious to know the name of the little leading lady who took the part of the nymph in *Why He Gave Up* (Biograph)." There are also a lot

of other people who are "anxious" to know the names of Biograph players, but the most of them know by this time that they can't find out by writing to *The Mison*. However, as it has not been re-explained in these paragraphs for two or three weeks, it will now be repeated: The Biograph company does not give out the names of its players.

"M. P., Lancaster, Pa.: In *A Happy Thanksgiving* (Reliance) Mace Greenleaf played the rich father and Charles Herman the poor father.

Martha Ascher, of San Francisco, is warm in praise of the Essanay film showing President Taft at the ceremonies of ground breaking for the Panama Exposition. She remarks, however, that Mr. Taft's popularity is not as great as that of Maurice Costello, according to a lady she overheard talking at a picture theatre, who opined that if women could vote in all States as they can in California Mr. Costello would be President sure.

"Susanne," Louisville, Ky.: Jack Standin was the leading man in the Lubin films *Gambler's Influence*, *Get a Horse*, and *Cowboy's Love*.

A SUCCESSFUL DIRECTOR.

Francis J. Grandon, whose portrait appears this week in *The Mison*, is the general director of the Imp. Company. His experience extends over sixteen years on the stage and two years or more in motion pictures. The best half of his ability as a director is found in the results he has been able to attain, notably the splendid Imp. film *At the Bottom of the Sea*, which was highly praised in Mison reviews recently.

BIOGRAPH GOING TO LOS ANGELES.

The annual trek to the Pacific Coast is well under way, company after company having joined the regular permanently located picture companies in Los Angeles. It is said that twelve companies will be operating in and around that city during the present Winter. The last company to announce its departure is the Biograph, which will move, bag and baggage, to its Los Angeles studio Dec. 28. The party will be fifty or sixty strong, not counting the recent births. Biograph pictures made in California are famous and the product to come will be eagerly awaited by the picture public. The New York studio will be closed until the company returns next Spring.

MR. LUBIN AND THE BEAR.

They are telling a story about an exciting time at the Lubin studio the other day, the result of which is that Mr. Lubin will hereafter take a good look around every time he starts to enter the dangerous precincts. In making a Christmas picture three polar bears were used and one got loose. Mr. Lubin had just entered, and he looked good to that bear. The agility of the genial gentleman was all that saved him. From the elevated stage he fought off the animal with a long pole until expert help arrived.

RUTH ROLAND'S ACCOMPLISHMENTS.

Ruth Roland, whose portrait appears this week, is the leading lady with one of the Kalem California stock companies, Miss Joyce heading the other company. Miss Roland has been with Kalem for nearly a year and is winning popularity. She is quite young, confessing to nineteen, and was on the stage from the age of three. Her athletic and outdoor accomplishments, as well as her acting ability, make her specially valuable in pictures.

FRANK POWELL LEAVES LONDON.

Frank Powell sends word from London that he has resigned as director of the Pathe London branch, recently established. Ill health was the cause of the step. Mr. Powell will travel and rest on the Continent for a period, after which he will return to America.

Reviews of Licensed Films

Cocoanuts in the Philippines (Pathe, Dec. 8).—This is especially interesting as an industrial film, showing how cocoanuts are gathered in the Philippines, tied together in pairs, collected into rafts of several hundred nuts in each raft and floated down stream with a man on each raft. At the coast they are shelled and the meat is dried and shipped to Europe for making coconut oil.

Eva's Pathetic Furniture (Pathe, Dec. 8).—This is a trick picture that presents something new in photography. Eva's furniture is sold for rent and she weeps copiously when she sees the articles in front of a second-hand store. When she goes away the furniture, out of love and sympathy, follows her, dancing and sliding along with no visible power of locomotion. The novelty of the picture lies in the fact that while the furniture is evidently moved in the manner usually employed in such trick effect, Eva walks along at the perfect speed and salt of any other human being. The narrative appears to have been divided up and down the middle.

War (Vitagraph, Dec. 8).—This splendidly managed war drama represents for its background scenes in and around Tripoli, and the events are supposed to occur during the opening days of the present Italian war. So well are the settings prepared and so realistic is the management that one at times is deceived and could easily imagine the happenings genuine. Indeed, so realistic is the general effect that certain New York and Brooklyn Italians who disapprove of the general tenor of the story felt called upon to warn the public that the pictures were not genuine and not made in Tripoli, but were acted out near Coney Island. A thin though pathetic love story runs through the narrative. A young man and woman of Tripoli are shown to be lovers when war is declared by Italy. Whether Mohammedan custom permits the familiarity between the unmarried seems to be here shown may be questioned. The Italians come: an order to execute all natives having arms in their possession is issued: the old father

of the girl of the story is arrested on this account and shot; the people of the city rise up and the Italian soldiers put down the insurrection with a general massacre. Incidentally an attempt to abduct the girl is thwarted by the girl's lover, who kills the Italians who have seized her as she mourns over her dead father's body. In the end the two lovers die. So much for the story, which has undoubtedly merit as action and is presented with amazing detail. As to the policy of handling this particular theme along the line adopted there is room for grave doubt. Why should the Italians be deliberately shown so heartless and cold blooded and the Tripolitans so free from all blame? To commence with, the picture utters an untruth, according to all press accounts, when it represents that an order to execute all persons found with arms in their possession was issued before the native uprising took place in the rear of the Italian army. It was after the uprising that this order was issued, if at all. As to the massacre, it is generally agreed that it occurred in a spirit of wild terror and not with cold premeditation. But whatever the facts as to Italian culpability, it would seem to be wiser on the part of any film company to avoid taking a partisan attitude on any subject on which the public is bitterly or stubbornly divided.

The Heart of Nickette (Edison, Dec. 8).—The climax of this film makes an exceptionally appealing and artistic picture, though in its entirety it is a film of particular worth from the quality of the effects produced and settings, especially of the scenes at the theatre and ballet, and the remarkably convincing man-

ner in which the billboard comes to life. The bed of straw, however, seems too much a stage tradition. The physician is in love with the leader of a ballet, but she refuses to take his attentions seriously. He has a little girl of the slums as a charity patient, but after his difference with the dancer, when he sees to his little patient he ends her pose. She has been sent forth by her drunken father to beg, and in front of the theatre, in her state of fever, has a vision of the ballet poster coming to life. When the physician finds her there and takes her home, the only thing that will satisfy her is a sight of the dancer. At length, to quiet her, the physician goes to the dancer, who comes with orchestra and ballet and dances before the little girl. Thus the fever is eased by sleep and satisfied desire, and a reconciliation between the two lovers takes place. The person responsible for the management of this artistic picture is A. Miller. The dancer is played by Camille Dabern: the doctor by the ever finished Marc McDermott.

Her Little Slipper (Pathe, Dec. 9).—There is absolutely no drama to this picture, by which is meant that, though the story may be a tale pure and simple, what situations there are are not dramatic even as they would be in life, due perhaps both to scenario development and acting. The playing of such a film requires closer attention and power by its actors, as the simple tale is not always the easy one to express in its full meaning and situation. The acting, if not as expressive as might be, is of a high order, however, and the cast includes Octavia Handworth, Martha Slier, Charles Arling, and William H. Cavanaugh. The manage-

ment, however, is perhaps too theatrical at times, as evinced by the old negro's saving of his master from the battlefield where the Union soldiers rise up from behind the wall and win. The old negro is very fond of his master's little girl. He obtains possession of her alms, that appears most conveniently when the occasion requires, and being freed leaves the family. Thirty years afterward he comes back with the slipper and is recognized by means of it. There is excellent atmosphere at times, when it is forgotten that a play is being played.

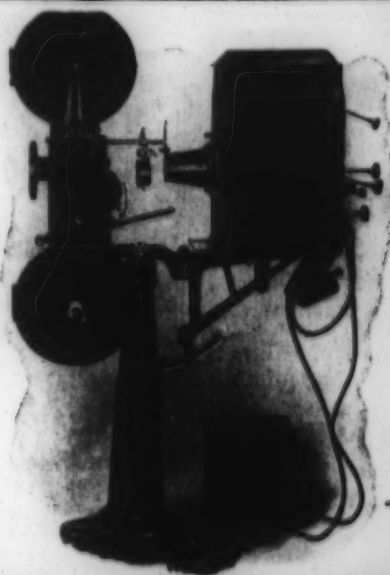
Saved from Himself (Biograph, Dec. 11).—The full import of this film in subject matter and management has been so cleverly grasped and expressed that it results, as all such pictures must, in an absorbing little drama of life arousing and sustaining the sympathies. The young hotel clerk, who is engaged to the stenographer of the hotel, after losing his earnings in speculation, is tempted to steal the deposit of a hotel guest, hoping to win back his losses. In a dramatic scene the stenographer tries to prevent him and he yields: at the moment his aged mother, unconscious of his designs, is praying in his behalf just in time to deliver up the money to the guest. It is an artistic and compelling picture.

Molly Pitcher (Kalem, Dec. 11).—This famous maid of the American Revolution has been put into one of the most painstaking and exceptionally effective war films of recent issue. The battle scenes are in appearance most realistic and exciting, and the story has been developed and acted with a care and precision that is both compelling and noteworthy. When her husband is wounded at the cannon's mouth she takes his place, and later when a Hessian soldier is captured she suggests that her husband, now recovered, put on his uniform and go to the enemy's camp in this guise. The Hessian escapes and arriving before him has him taken prisoner. Molly steals forth in the night and frees her husband. They are pursued by the Hessians, who rush into the Continental wait-

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ing in ambush and are taken prisoners. The amiable trifling with history by calling the opposition forces Hessians is, of course, intended to spread soothing oil over the tender feelings of our Canadian cousins. Here's hoping it succeeds.

Herodism (Gaumont, Dec. 12).—One is shown in this film that there are other kinds of heroism than that gained on the battlefield. When Tom is jealous of his brother who returns from the battlefield, he later has a chance to prove his own bravery at a fire where he rescues a mother and baby though there was nothing to prevent the mother from walking down the stairs even as he did. For this he is given a medal, but dies from the effects of an accident, falling through the floor of a burning

building, a commendable but rather mechanical effect. Part of the scenes represent a real fire. The others create an acceptable illusion and make an entertaining picture.

Arabian Customs (Gaumont, Dec. 12).—The subjects presented in this film are of culture and the gathering of richly pearls, and the loading of livestock aboard ship.

Military Air Scout (Vita-graph, Dec. 12).—The idea back of this film makes an extremely unique and novel subject, and the producer has taken great pains and care to exploit the ideas involved. The picture represents the period of 1914, when supposedly there is a war between the United European states and the United States of America. The hero is commissioned to fly over the enemy's fleet in a war aeroplane

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The Battle of Trafalgar; Buckskin Jack, the Earl of Glenmore; The Sign of the Three Labels.
NEXT RELEASE: The Stuff that Dreams are Made of. Dec. 27, 1911

ASHLEY MILLER

The Ghost's Warning; The Heart of Nishette; Santa Claus and the Clubman.
NEXT RELEASE: How Sir Andrew Lost His Vote. Dec. 23, 1911

C. JAY WILLIAMS

The Daisy Cowboys; An International Heart Breaker; Stage-Struck Liane.
NEXT RELEASE: Pat Clancy's Adventure. Dec. 23, 1911

OSCAR C. APFEL

Home, a Thanksgiving Story; A Man for All That; The Awakening of John Bond.
NEXT RELEASE: Uncle Hiram's List. Dec. 30, 1911

and destroy them. This he does by dropping bombs. The effect of destroying and sinking the boat is exceptionally realistic. He is then told to go down their land forces, but his machine is brought to earth by a portable gun of the enemy that shoots directly into midair. The troops of the United States are in their own special uniforms. Some of the effects are obtained possibly by miniature figures representing aeroplanes and ships, but the result for eye looks like the real thing.

A Spanish Emulsion (Lubin, Dec. 11).—There is much good drama in this film from the manner in which the situations are brought out and the respective interpretations. The acting is of the usual high standard of this company with Florence Lawrence and Arthur Johnson in the leading roles. The girl has two suitors, but comes to favor Banks of another editor named Miller. Gladys in an impulse writes him a note declaring she would never marry such a scoundrel as Miller. A few evenings later she comes out of the house to become drunk with wine, and is ordered away by her father. She then becomes engaged to Miller and sends him the note to bring about a separation. He comes to return it if she will come to his apartment for it, and at the same time warns her of her unfaithfulness. Miller saves her from ruin, and discards the substance of the note.

April Fool (Relle, Dec. 11).—Having lost all their money at the races, the "hall room boys" conclude to win a contest announced in the local paper a hundred dollars for the best April Fool joke. After several unsuccessful attempts of old game, they hit upon a more brilliant idea. They disguise as two brothers. Their intention shown in the action rather than in title would have benefited the film. They make various admirers, who tumble all over each other in the burlesque style, which motion picture is fast capturing and bring them all into the newspaper office, where stripping off their disguises they receive the reward.

An International Heart-Breaker (Edison, Dec. 11).—There is humor in this film as well as serious from the situation itself as the action and presentation of the characters involved and their manner of courting. The American (John R. Commons), the English (Harry Wood), the German (William Wagner), the Irishman (Edward O'Connor), and the French (Julian Reed). The lead is taken by Mary Fuller. She is the belle of the show and is courted in turn by each of these gentlemen, who manifest the peculiarities of their respective race or country. On her proposal she declines them all to meet her at the end of the best day of the summer season. When they have gathered together, she turns the laugh on them. The director is C. Jay Will-

Justice in Labrador (Edison, Dec. 11).—As an educational film, this is unusually complete and attractive, and gives a most instructive and interesting set of views of the life and customs of these people. There are scenes of the Indian station at Hopedale, Labrador. The film shows the work of the dog and the hunter life. It is altogether a distinctive feature.

The Flower Girl of Las Palmas (Relle, Dec. 11).—There is not as much interest in this film as there would be had the production of the fundamental theme of his story and placed it in a more vivid manner and action. The direct reason for the situation outside the mother-in-law's interference—a rather weak one in this case—is not stated nor is the wife's mental attitude—an essential part in the dramatic development—shown. The picture is not the error. The picture is at the end, having changed her mind for some reason. After being married from the wife to his mother-in-law the young man becomes interested in a flower girl. There is a marriage and a union over to whom the young girl comes after declaring the change of the woman's husband when she comes back to him, thus freeing him in the eyes of his wife. The background is well chosen.

Waiting for Medicine (Blumhau, Dec. 11).—The theme of this burlesque farce concerns the characters. Therefore its situations, which are in contrast to the serious, are somewhat laughable. The caricature of the old man is also suggestive and appealing to those who like the sort of thing. Last Lou is called away from his fishing to work, but quite content to wait and as that he is very ill. A young doctor is summoned of a very determined character, who insists on the administering of some pills. Lou objects and is refused. At last he leads on the chair and puts the doctor and finally before with a snarl. The doctor has the pills put in a container and shot at his feet, so he gets his medicine after all.

How Fast (Blumhau, Dec. 11).—The craftiness of the secretary makes a good laugh of the end of this amusing little skit. In order to get rid of his wife's trouble due that to a general sense of relief to him he hires a new secretary to do it. His wife advises for her dog and the secretary returns the dog with some of the dollars given the wife for comfort money.

The Better Man (Mellon, Dec. 11).—It is a clever method that the heroine of this film uses to find out that the better man for her to marry and to choose a winner and clever victory. This is generally well managed for dramatic and natural effect. When both men are presented she sends them both letters. First telling them that they will receive letters on the morning. They are both on hand and the heroine tells them to come in her as fast as possible, knowing that the first one on the road shall receive her as a reward. To test them she has instructed an old servant to rise at night and enter the room. She watches the race between the two and the one who betrays the secret is at once her choice.

Blackboard Jinks (Edison, Dec. 11).—Dell and clever comedy obtained through a contest in terms is well presented in this film under the direction of J. A. Switzer. Buckskin Jack (Robert Prior) evidently relied on the "blackboard" and is found to be the real hero of the situation and is commended to be in charge of the school and to become the guardian of two charming and refined young ladies (Mabel Trunnelle and Laura Harvey). His tough wave prove a shock to everybody until he discovers the love of one of the girls cheating at cards at a club. They were playing poker which anyone an odd game for children's society—not impossible however. He also discovered that the cheater had deceived another girl and he therefore felt justified in revenge. The film from cheating with the club when the cheater came out—Jack was reinstated in the school and of both girls consented to marry in England, evidently to marry the older of the girls.

One Touch of Nature (Vitaphone, Dec. 11).—The theme of this story is a big one, and it is handled with skill and good taste, discarding Vitaphone acting and management at

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somewhere near its best. It is the question of racial prejudice that constitutes the central motif—the prejudice between the Hebrew and the Christian. The Christian youth was married the Jewish girl. Her father indignantly sends them out, and later his father from the same thing, so that they are obliged to start housekeeping unaided by their father. At last a lady comes, and each father-in-law is led to his toward attention to forget his pride and visit the home of the young couple. Here, over the credit of the lady's recommendation, some peace will be given. It is little possible. Larry Trivette is the director. E. G. Mitchell played the Jewish father; Mary Manning his wife; Florence Turner his daughter; Ed Hall the Christian father; Mrs. Clinton his wife; and Ed Williams his son.

The Cursed Samaritan (Relle, Dec. 11).—There is one scene in this film that is worth any amount of trouble to see, and Robert Burroughs makes the most of it. It is when he, as the leader of the pioneers in the attack, is fighting with the attacking Indians. He is looking over the top of the rocks and has the chief's daughter in his arms. He promises to the Indians that he will kill her if the attack continues, and will free her if peace is agreed to. The Indians agree to peace, the girl is released, the Indians buried, and the girl restored. An interesting feature of the story is the fact that the Indian girl herself proposed the idea that the settler should threaten to kill her. She did this out of sympathy, because the settler's daughter had previously saved her life. All the scenes are well managed and acted.

The Black and Schmidt Boat (Edison, Dec. 11).—Black is a tall, lean wrestler, and Schmidt is not so tall, but what he lacks in height is made up in water and chest muscles. They are engaged in a struggle between them, and while Black swims with admirable grace, Schmidt struggles blindly for the surface, with striking ease. In the first fall he leaves nothing to be desired in the manner in which he clings the Black Boat about. The second is a doubtful tie between the two, while the third is a glorious triumph for Black, won by a sudden and unexpected move.

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den and ingenious tickle. The burlesque is amusing and the climax led up to in the best cleverly managed.

A Poshed Burglar (Edison, Dec. 14).

—There is an agreeable change in the plot springing from the idea that is contained in this film in that the laugh is on the young man and the father sends him out. Refused the daughter



BIOGRAPH FILMS



RELEASED DECEMBER 18, 1911

As In a Looking Glass

The Father Sees Himself as His Children See Him

If we saw ourselves as others see us, we would correct our faults, and this is just what occurs in this Biograph subject. The wife patiently pleads with her husband to leave off his drinking and care more for his family, of herself and two children. Her endeavors, however, are in vain, for he returns to their home in the evening in a beastly state of intoxication. The wife is nearly heartbroken, but their little son is highly amused at the antics of his drunken, besotted father, and the next day, while the mother is at market, the children play at housekeeping, with the boy as dad, he going through the performance enacted by his father on the day before. The father, now sober, views this from the next room, and it makes him so ashamed of himself that he swears to be done with drink for good, which oath he religiously keeps.

Approximate Length, 900 feet.

RELEASED DECEMBER 21, 1911

A Terrible Discovery

The Gangster's Design Thwarted by a Boy's Daring Heroism

Taunted by the gang over the conviction of his brother by the District Attorney, Dick swears to make the Attorney suffer. His plan is a novel one, which might have succeeded but for the daring of the lawyer's ten-year-old son. Dick disguises himself as an old woman, and, owing to the Attorney's benevolent nature, Dick finds it easy to gain entrance into the house by feigning illness. The lawyer is in the house with only the boy, who is in his own room on the second floor. It looks for a time that Dick will be successful in perpetrating his dire design, but the boy suggests that his father lower him by a rope from the window. This is a perilous move, but the boy bravely undertakes it. The youngster, once outside races off and brings a couple of mounted police to the rescue. This subject is not only a thrilling production, but is also most logical.

Approximate Length, 900 feet.



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ter's hand the young man disguises as a burglar with a friend, and enters the old man's house. Here he runs off with the family's silver after creating general havoc and making the old man black his shoes. Outside he changes his clothes and enters with the swag telling a story of "when he was returning from the club." The father sees through him and before the young man's unassuming and hasty departure he is made to shine the old man's shoes. Aside from the situations the film contains much amusing business.

Queen's Treachery (Gaumont, Dec. 18).—The incident in connection with the betrayal of Charles VI. of France have been made into a most vivid and impressive picture in beauty of setting for which the coloring and light effects are, to a great extent, responsible. Though the entire production is exceptionally well put on, the setting, though always equal to the occasion, has not the depth usually seen in a film of this company when such a subject is presented. Charles VI. learns of his unfaithful queen Isabella, and the consciousness of it drives him mad, though, as played, "it overcomes" seems. After his recovery a masked ball is given in which the king's costume as a savage takes fire. It was not discernible whether or not this was a direct plot. The Duke of Orleans then meets with an untimely death. It was by Charles's orders supposedly, but the previous actions do not explain it. The queen then makes her weak husband sign away his crown to Henry VI. of England. The king, brought to his senses in an exceptional scene, vanquishes the new king and his followers.

A Timely Lesson (Lubin, Dec. 18).—Marriage infidelity has again been treated with a certain lack of feeling that cannot arouse any sympathy in the minds of the vast general public. The husband, since he never had any real excuse for his conduct, fails to gain the sympathy of the spectator or convince him of his permanent reform. Again, although love is apparently not a thing of intellect one has the feeling that any good woman of bride would never resort to such measures to bring back her husband's love. However lenient one may be in life, the man does not seem worth it in picture, and there are certainly other subjects to treat with. One also fails to comprehend just how Bob at the end would care to marry the widow when he knew her to be the woman who was, though, of course, it is strictly Bob's affair. When her husband was to run off with the widow she checked him by making her brother, who was unknown to her husband, make love to her and arrange an apparent elopement with her, while his friend caricatured the widow and at length married her. The husband "with the aid of tiny fingers" realized the truth in a scene that would have been very effective, had one felt the sincerity of his character. The

story ends here, as it has attained its end and purpose. Possibly it would have been more convincing had his awakening been deferred until the end after the wife had played her game with the brother. The acting and management is of a high order.

The First Man (Essanay, Dec. 12).—There is the basis of an excellent farce in this story and, although all is not made of it that would even possibly, there is much food for laughter and not a little love interest. The cub reporter is sent to interview a girl who has been kept secluded from all men by the conditions of her father's will. She is under the charge of two maiden aunts. The reporter gains an entrance, and he and the girl fall in love. He remains in the house as a patient, having broken his leg. Eventually he discovers that the girl is of legal age and wins her in spite of the old ladies. The two aunts did not fully carry out the idea that the girl must never

see a man. Often they appeared to forget it. Several of the incidents lacked wit and generally the events did not appear sincere enough for the purpose—the mechanical in fact.

A Romance of the Rio Grande (Relig, Dec. 12).—The big idea in this story is the character of the bootlegger who smuggles whiskey to the Indians with the result that the latter go on a rampage. The bootlegger is an ever-present problem in Indian administration and should prove a strong theme in which to base a virile picture story. The object is missed, however, by this scenario, as the bootlegger seems only an unimportant cog in the story. We don't know what became of him. When the Indians became drunk they attacked a man and his daughter, who fled from their little dugout cabin and in a wild race in their wagon were finally upset and the girl captured. A white man summoned help and rescued her. The riding scenes were well managed and were

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truly thrilling. From the cut of the girl's skirt, the period of the story must have been about 1807. Was it?

Tragedy of Old Age (Relig, Dec. 12).—The idea in this story is a favorite one with foreign makers and has been presented a number of times before. However, it is well acted and the story runs smoothly and consistently, except at the end, where the old man's heartless son and the latter's still more heartless wife experience a reformation of character that is miraculous. They drive the helpless old man from their home and that night their little girl follows her beloved grandfather and finds him. The parents and neighbors seek the child and the old man tries to elude them, taking her with him. He falls over a cliff into the sea, in a rather unnatural scene, but is rescued.

Reviews of Independent Films

When the neighbors discover how it all happened they are left with a very different opinion of the man who was once so much admired.

Reveries of a Madman (Lubin, Dec. 15).—A study of a madman's mind, showing the process of his disintegration. The photography is excellent.

Mr. and Mrs. Macpherson (Lubin, Dec. 15).—A study of a madman's mind, showing the process of his disintegration. The photography is excellent.

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Bill's Fiance (Kalem, Dec. 15).—The Indian woman in this picture is well and carefully acted and the main incident is one of great interest. Bill, with his date, plays for the Indian woman and she is very much interested in him. The Indian woman is very much interested in him. The Indian woman is very much interested in him.

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not even by getting the electrician to attach a wire to a table. He proceeds to have some fun with the table by electric current at his disposal. When the electrician of the last scene comes, he is found to have made an impression of not having been there at all.

A Little Chaperone (Kalem, Dec. 15).—The story of a young man and a young woman who are in love. The story is a very interesting one. The story is a very interesting one. The story is a very interesting one.

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GOOD NEWS For Sale—Two real attractions. 5 series lithographs latest creation; exclusive state right (nothing shown). Lottie Ferring, Atlantic City.

LET US SOLVE Your Machine Problem—Latest model machine; best results for small office—Address: Montgomery, 470 W. 40 St., N. Y. City.

MOVIES FOR THE outsize wanted. National Employment Company, Duluth, Minn.

PAPER-MADE Announcements, 50 cents per copy. Two copies and list sent for 10 cents. John A. Church Co., Winnetka, Ill.

SEVEN—Announcement films, and slides; 100 feet; artistic and durable. Gordon, 100 E. 127 St., N. Y. City.

WANTED—Young men and women attending picture shows to handle liberal-paying proposition to make money. Address: Kerner, 333 E. 127 St., N. Y. City.

WANT HAVE you to exchange for an up-to-date economy? Can you use a good portable machine? Latest model. Mober, 675 E. 127 St., N. Y. City.

MOTION PICTURE NOTES

The Film of Newport E. I. has changed to independent films and offers vaudeville in addition to very interesting picture subjects.

W. H. Rafter, manager of the Film of Iowa City, Ia., plans to erect a new house, with seating capacity of 1,200 and to about about 100,000.

The Film of Waterbury, N. Y., has been released from J. W. Ladd and J. J. Graham by J. H. Ladd, who is interested in a syndicate which plans to erect a number of new houses in lower Quebec, Canada.

Fire in the Elitz Theatre, Regina, Sask., Dec. 15, caused a loss of about \$200 worth of films. The theatre is insured for \$100,000.

The Los Angeles, under the management of J. H. Ladd, has installed the latest pictures and are proving quite a novelty in Regina. The theatre is insured for \$100,000.

J. H. Stauder of Lexington, Ky., is building an up-to-date picture house in Phoenix, Ariz., in that city. It will open about Feb. 1, 1912.

Broad Street, Jacksonville, Fla., has a new picture house, the Casino.

At Runbury, Pa., Manager Blanchard offered a strong vaudeville bill in addition to very attractive pictures Dec. 11-12. S. R. G. ability.

State's (Kalem) a new picture house, opened Dec. 15 in St. Joseph, Mo. Seating capacity, 1,000. It is one of the best in that city.

At Willimantic, Conn., the Kalem and Mober are doing a tremendous business with late World Series films, etc.

Harry Baber and James Tullman are running pictures of the "The House of the Dead" in Philadelphia. The theatre is insured for \$100,000.

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Motion Picture Patents Company

NOTICE

The Edison patent (Re-issue No. 12,037) relating to motion picture cameras, was re-issued on December 5, 1911, as No. 13,329, to the undersigned. The patent contains the following claims:

1. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; feeding devices engaging such intermediate section of the film and moving the same across the lens of the camera at a high rate of speed and with an intermittent motion; and a shutter exposing successive portions of the film during the periods of rest, substantially as set forth.

2. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; a continuously-rotating driving-shaft; feeding devices operated by said shaft engaging such intermediate section of the film and moving the same across the lens of the camera at a high rate of speed and with an intermittent motion; and a continuously-rotating shutter operated by said shaft for exposing successive portions of the film during the periods of rest, substantially as set forth.

3. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; a continuously-rotating driving-shaft; feeding devices operated by said shaft engaging such intermediate section of the film and moving the same across the lens of the camera at a high rate of speed and with an intermittent motion; a shutter exposing successive portions of the film during the periods of rest; and a reel revolved by said shaft with variable speed for winding the film thereon after exposure, substantially as set forth.

4. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; feeding devices engaging such intermediate section of the film and moving the same across the lens of the camera at a high rate of speed and with an intermittent motion, said feeding devices comprising means proportioned to cause the devices to so advance the film that its periods of rest shall exceed its periods of motion; and a shutter exposing successive portions of the film during the periods of rest, substantially as set forth.

5. An apparatus for taking photographs suitable for the exhibition of objects in motion, having in combination a camera having a single stationary lens; a single sensitized perforated tape-film supported on opposite sides of, and longitudinally movable with respect to, the lens, and having an intermediate section crossing the lens; feeding devices provided with teeth engaging the perforations of such intermediate section of the film and moving it across the lens of the camera at a high rate of speed and with an intermittent motion; and a shutter exposing successive portions of the film during the periods of rest, substantially as set forth.

Motion Picture Patents Company.

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Has a perfect right to expect unqualified support from every buying exchange in the country.

It entered the independent market under the most trying conditions any manufacturer was ever called upon to face—conditions which almost precluded the possibility of profit.

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It is now releasing one subject each week—ONE GOOD ONE—and beginning January 7th will release two-a-week—TWO GOOD ONES.

It will then concentrate every effort on ONLY two good ones each week.

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Perfect Photography. Acting Above Criticism**

DEC. 24 "THE ACTRESS"

A strong emotional story, showing MABEL TRUNELLE as the Actress, whose duty calls her to portray a light-hearted character on the stage, while at home her child lies at death's door. This film is one of the strongest yet produced and will be a big feature wherever it is shown.

A SPLIT COMEDY REEL

DEC. 31 "THE CADDY'S DREAM"

325 feet

A farce comedy, showing how it took 30 years for a clever caddy to find the golf ball, and the ridiculous situations in which the lovers are placed, while growing from youth to old age. A real, sure laugh and a hearty one.

DEC. 31 "WILL YOU MARRY ME?"

615 feet

Another farce comedy, showing the determination of the young fellow to get married—he proposes to every girl he meets and is finally tricked by the girl he loves.

JAN. 7 "TRAINING A HUSBAND"

A clever comedy reel—the husband does not like his wife's cooking—wants his mother to cook a meal for him. She does, then he says he can cook better than either one of them—gets his stenographer to do it for him, then claims credit—is found out and then he gets what is coming to him.

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LUBIN FILMS



RELEASED SATURDAY, DECEMBER 16, 1911. LENGTH ABOUT 1,000 FT.

A TIMELY LESSON

A married man who had become infatuated with a handsome widow and believes that he no longer loves his wife and child is brought to his senses through the instrumentality of his wife's brother, who causes him to suffer the same heartaches he has inflicted upon his wife.

RELEASED MONDAY, DECEMBER 18, 1911. LENGTH ABOUT 1,000 FT.

LOVE DECIDES

A strong story dealing with the marriage of May and December. The young wife is sorely tempted to desert her home, but is prevented at the crucial moment through the potent power of love.

RELEASED WEDNESDAY, DECEMBER 20, 1911. LENGTH ABOUT 1,000 FT.

ART vs. MUSIC

A most laughable comedy in which two young lovers, the one aspiring to be a composer and the other an artist, are parted through their self imposed devotion to their respective arts. Afterward meeting under unforeseen circumstances, one taking pity on the other's lack of ability, they surreptitiously endeavor to lend to each other a helping hand. The result, while unexpectedly humiliating to both, leads to a happy ending and cures them of their fads.

RELEASED THURSDAY, DECEMBER 21, 1911. TWO REELS.

THE KIDDIES' CHRISTMAS

A spectacular production in two reels portrayed by the Lubin Company of famous players. This picture is the sensation of the year, and is produced at an enormous expense. It shows beside the spectacular, scenic and mechanical effects, live animals, such as polar bears, sea lions, etc. You cannot afford to miss this.

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